

"A Citizen Of No Mean City"

Text And Drawing By Frederick Polley



To be a citizen of this modern city is not to be taken lightly. There are responsibilities for all of us, a civic consciousness, moral integrity, religious rectitude, literary background, and a high plane of home-town pride that has become part and parcel of our town. These are heritages implanted by our standard bearers of the past, the men and women who, though they gained fame and renown beyond the borders of Indianapolis, were justly proud to call it home.

Thomas R. Marshall once remarked that "Indiana produces more first-class second-class men than any state in the Union," and any reference to Indiana adds to the glory of its Capital City. To make a list of our illustrious citizens would make a sizable catalogue, for it would include a President, three Vice-Presidents of the United States, senators, representatives, preachers, educators, writers, artists, scientists, inventors, soldiers, sailors, marines, and heroes of this and other wars for freedom.

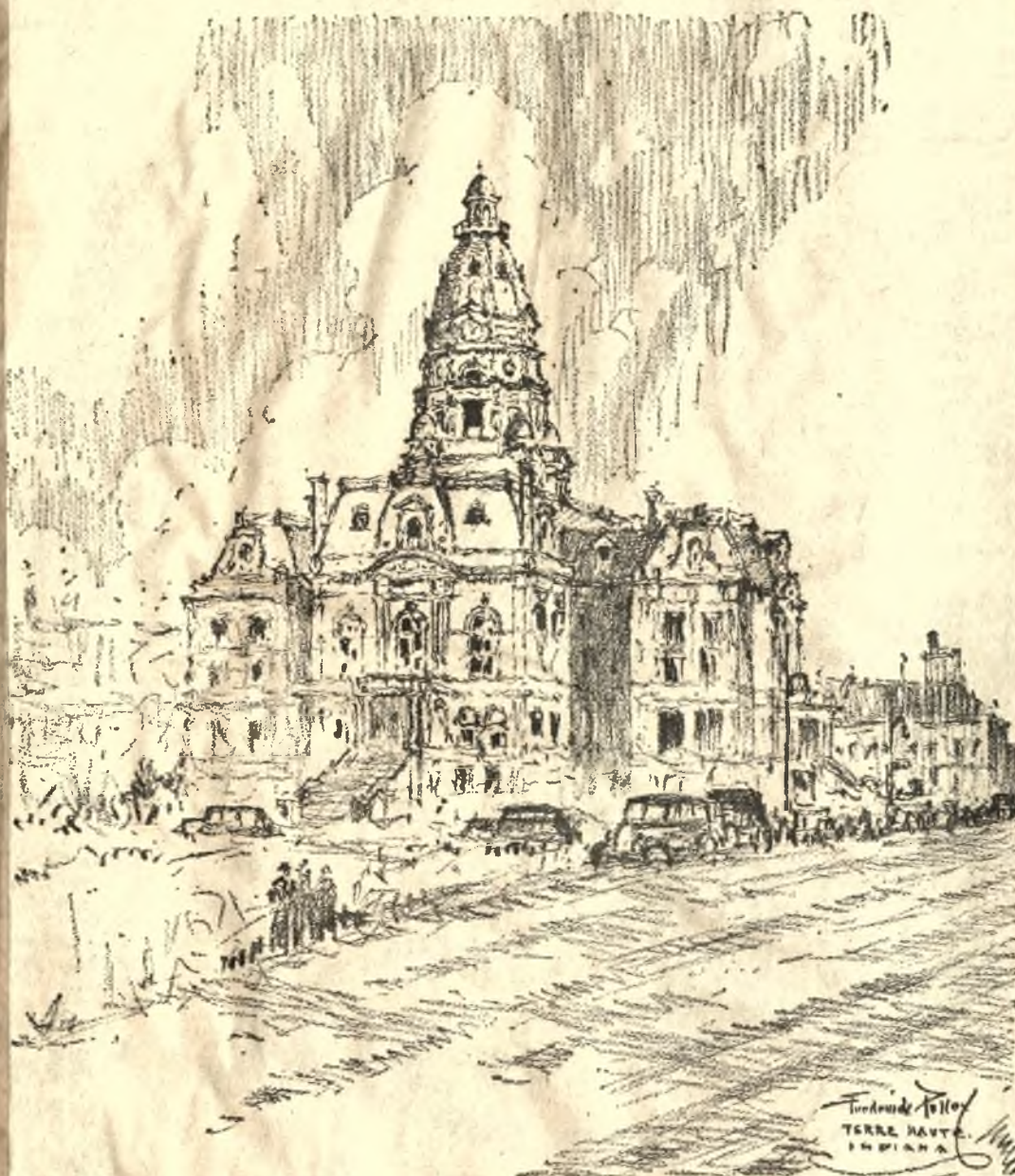
Visitors to Indianapolis look with critical eyes on our citizens, our streets, architecture, homes, schools, churches, and commercial industries. If they remain a season they may personally estimate our public utilities and civil administration. A city has a vital influence upon its citizens, their social advance, religious and educational uplift, and their general culture. The citizens through their duly appointed officers build and direct the future form of the city.

Planning the future city beautiful is a high privilege, a rather sacred right, that cannot be lightly held by the citizen, the civic group, or the administrator. Urban planning is more than "just a project," it is something that affects the lives, the very health and happiness and security of human beings.

The pencil sketch above shows a view on Illinois Street, near Walnut Street, looking south with the classic Masonic Temple at the left.

Sketch Of Vigo County Courthouse

Text And Drawing By Frederick Polley



The Vigo County Courthouse, at Terre Haute, is so closely bound up with Francis Vigo, Spanish merchant and trader with the Indians, that to describe the building or the location of the building is to continually recall the name of Francis Vigo and his coming to the Wabash country.

Francis Vigo was born in Sardinia in 1740, came to this country as a young man settling first in New Orleans, but coming later to St. Louis and then to Vincennes, Ind. He became quite wealthy in trading with the Indians throughout the Wabash River country. It was his patriotic regard for this region that induced him to advance funds to Gen. George Rogers Clark in the early part of 1779 during Clark's campaign against the British.

Clark's capture of Kaskaskia, and his other campaigns had reduced his little army to a small garrison of sorry, rejected and half-

starved men. His plan to take Fort Vincennes was a major undertaking after it was known that the British had only recently reinforced the garrison. It was at this juncture that Francis Vigo and Father Gibault, the first with money, supplies and information and the latter with true friendship and religious zeal, came to Gen. Clark's aid. With Vigo's money and Gibault's French communicants Clark was able to capture Fort Vincennes and to banish forever the claim of the British to this territory.

When Vigo County was organized it was named in honor of Francis Vigo. This was greatly appreciated by the Spanish merchant and he devised in his will the sum of \$500 to provide a bell for the new Courthouse tower. The "Vigo bell" now hangs in the present Courthouse tower. The cornerstone of this building was laid Aug. 28, 1884, on the site of a former brick Courthouse erected in 1822.

Bedford Church Completes Century

Text And Drawing By Frederick Polley



The First Christian Church, Bedford, Ind., will celebrate its centennial the week of May 12-19, with a program befitting the 100 years of service and expansion in this area. Under the able leadership of the Rev. George W. Morris, the minister since 1938, the congregation has already set in motion the plans for each day of the celebration. A publication, depicting the history of the church during the last century, will be issued within the next few weeks.

The organization started in 1846, when a group of members of the Leatherwood Christian Church, one of the earliest Disciples of Christ, or Christian churches in Indiana, met here in Bedford with a group under the leadership of John O'Kane and Love H. Jameson. The organization was composed of 33 charter members.

The first regular minister of the congregation was Aaron Hubbard who served from 1852 to 1853, followed by T. J. Edmonson. The first meeting house, a brick building, was begun in 1854, but was not completed as a two-story structure until 1863.

During the ministry of the Rev. James Small, 1899-1902, the present beautiful stone building, shown in the drawing above, was planned and constructed. The cornerstone ceremonies were held on Oct. 12, 1900, with the late Rev. Z. T. Sweeney as guest speaker. Sweeney Chapel at Butler University was named in honor of the Rev. Sweeney.

Our acknowledgements are due the Rev. S. S. Lappin, minister of the Leatherwood Christian Church, for factual information gleaned from his historical articles.

Canal Aqueduct Coming Back

Text and Drawing by Frederick Polley



Here is a recent sketch of the old canal aqueduct covered-timber structure that carries the historic Whitewater canal over Duck creek at Metamora, in Franklin county. It presents the picturesque bridge in the last stages of deterioration and decay. It's hard to say what power keeps it from falling into the creek below. It could be the faith and the prayers of a few patriotic Hoosiers who love historic things and have contributed funds to save the century-old aqueduct.

The original aqueduct was built about 1843, but was washed out by the spring floods in 1847. The following year the present structure was built on the same site, same foundation, and possibly of the same timbers. On one of the corner upright timbers may be seen today the grooves cut by the tow ropes when canal barges made regular trips on the canal.

The aqueduct has a waterway clearance of 16

feet, is 80 feet long, has a flood gate in the center and a sidewalk for pedestrians. The Burr trusses made of 10x18 timbers have been strengthened over the years by a superstructure of flat arches.

This old aqueduct was one of the subjects selected by the committee on historic American buildings survey of the United States Department of the Interior. It was carefully measured by a group of Indiana architects and detailed drawings made and filed in the Interior Department at Washington, D.C.

Now the aqueduct is undergoing repairs. Soon the waters of the upper canal entering at the recently repaired dam at Laurel will flow down to Brookville. Until public spirited citizens came to the rescue of the canal the only commercial interest in the project was the grist mill at Metamora that used the water for power, and the straw-board paper mill at Brookville.

Orange County Sugar Camp

Text And Drawing By Frederick Polley



Sugaring-off time has opened up in southern Indiana. The latter part of February and the first half of March is "sugar water time" in this section of the state. For some years we have searched the countryside for a pioneer type of maple sugar camp, the kind that our grandfathers knew away-back-when, with boiling down, or evaporating pans housed in a pioneer log cabin.

Last spring the Lowell Magners, who live southwest of Orleans, Orange County, Indiana, wrote that they had a camp of this kind and last week we made a trip to see their camp, and it is just as they said it was, a real pioneer maple sugar camp with a log cabin boiling-down house, equipped with a boiler, made in Rutland, Vt., lined with fire brick and stoked with six-foot sugar tree wood.

There are three evaporating pans placed over the top of the boiler that are fed from a large supply drum. The sugar water from this drum is run into the first pan, and from this pan the boiling water is automatically siphoned

to the remaining pans as it thickens into sirup. From 70 gallons of sugar water, if all goes well, they can draw off one gallon of real maple sirup.

In the Magner sugar camp they use only the first run of sugar water. The later run produces a dark and rather strong tasting sirup and is not used by the Magners. This is news to me and it may be to you, that is, to learn that there is an early run that Lowell Magner calls "sugar water," and a later run called "sap," the first is mild and the latter is strong.

This section is maple tree land high above the valley of Lost River. There are hundreds of maple trees in the vicinity. The Magners have tapped over 200 trees this spring, using a two-horse team and a sled to haul the water to the old log camp. Most of the trees are two or three feet in diameter and run 25 to 30 feet to the first limb. Grant Magner, the father of Lowell, now 81 years old, operated a maple sirup camp for many years in another location nearer Paoli, the county seat of Orange County.

Sunday Houses In Brown County

Text And Drawing By Frederick Polley



This is the time of year when the modest little log cabin homes of the city folks are being brushed and ventilated and readied by their owners for week-end enjoyment. Here in these simple log cabins they escape the strict formalities of urban life and enjoy the freedom of the open country, the songs of birds, and the "purple haze" of distant hill tops. They have homes for shelter but not for enslavement.

Some of the cabins are built for year-round use, but the majority are for the warmer seasons only and the appointments are for Saturday-Sunday living with pioneer-like comfort, rather than the elegant luxury of city life. In this regard these Brown County log cabins compare favorably with the "Sunday houses" that may be found in some sections of the country.

Sunday houses were built in town close to the meeting house and were used by farmer folk with large families when they came to do their Saturday trading and remained over Sunday for the church services. Most of these

houses were small over-night homes with one or two rooms and were often picturesque with high gable roofs to provide attic sleeping space for the children and with outside stairs to reach these upper quarters.

Food was brought in from the farm home ready to eat with a bit of warming up before serving. In much of the procedure these Brown County "foreigners" are comparable to the "Sunday house" folks of pioneer times; they prepare food and come to the hills for the week end to enjoy the beauty of the open country, blue skies, wild flowers, the bird chorus of myriad songsters and the splendid seclusion and endless beauty of nature's meeting house.

The drawing above shows a view of the cabin home of the E. H. Kemper McCombs, located on Bean Blossom Ridge. Close by is the Sunday home of Marian F. Gallup and Irene L. Duncan. Mrs. Gallup was for 13 years the superintendent of the Indiana Women's Prison, and Miss Duncan is chaplain of the prison.

REFERENCE
DO NOT CIRCULATE

Canal Lock At Metamora

Text And Drawing By Frederick Polley

June 16, 1946



On Tuesday, June 18, an important historic event will take place in the offices of the State Conservation Department. On this date John P. Goodwin of Brookville, president, together with officers of the Whitewater Canal Association, will formally transfer the right of way of the historic Whitewater Canal, or that section of it that lies between Laurel and Brookville, to the state of Indiana.

It is the plan of the State Conservation Department to develop and maintain this section of the pioneer canal as a public park. This 15-mile section of the canal with its nine stone locks, three canal basins, one aqueduct covered bridge and recently restored feeder dam at Laurel as a century-old unit, is in a most remarkable state of preservation.

For some years the feeder dam at Laurel that turns a body of water from Whitewater River into the canal was in ruins; the old aqueduct covered bridge at Metamora, one of the few of its kind in the country, was in bad repair. What little water that came down the old channel seeped away before it got to Brookville. All this

has been changed, thanks to a few patriotic Hoosiers who organized the Whitewater Canal Association, backed it up with their time and money, repaired the feeder dam and the aqueduct, secured the titles to all the abutting land and will present the right of way free of expense to the state of Indiana next Tuesday.

Metamora is just midway between Brookville and Laurel and the spillway and lock shown in the drawing is one of the best preserved on the canal. Water is tumbling over the spill in quantity. Just a few years back the brick mill was powered by water from the canal. It is the successor of other mills on the present site. In 1845 a flour mill was erected here by M. B. Gordon and Brother. In 1847-48 another mill was built near by. Both of these structures were destroyed by fire in 1856. The next year the Gordons rebuilt their mill. The present mill, built in 1900, was owned and operated for years by Frank Wright. It had a capacity of 50 barrels of flour per day from water power. Oscar Gettig operates the mill today and grinds feed and grists with steam.

Dover Hill Home Former County Jail

Text And Drawing By Frederick Polley



This well built sand stone modern home at the turn of Highway 450 in Dover Hill, Martin County, Indiana, was once the Martin County jail. It has no outward appearance of ever having been used as a jail for Mr. and Mrs. John R. Gaither, the owners, have added a front porch, utility wings at the rear and beautified the grounds since they purchased the place 35 years ago for a home.

The massive walls and heavy construction of the interior, the low doorway to what was formerly the cell room, and a trap door that leads to the dungeon, or prison vault, are signs of the former use of the building. A tablet in the yard also establishes the building as the former county jail when the seat of justice was located here from 1845 to 1869.

In looking up the dates for the county seat changes I found that Martin County has shifted the seat of justice many times before it was finally established at Shoals. When the county was established in 1820 the county seat was placed at Hindostan. The contract for a courthouse was let to Benjamin Adams on June 5, 1820, but before the building was completed the county seat was moved—1828—to Mt. Pleasant, some two miles north on the east fork of White River. Both of these towns are now non-existent. There is one house at Mt. Pleasant to mark the site, but nothing remains of the town of Hindostan, a farm house of rather recent construction stands about where the town square was formerly located.

Next the county seat was removed to Halbert's Bluffs on land donated by Clement Horsey. This was on the site of the present Shoals on the west side of the river. The town was then called Memphis. This was in 1844 and before any county building was erected the county seat was moved to a site called Harrisonville, later called Hillsborough. Here a courthouse and jail were erected, and the state Legislature Feb. 11, 1848, authorized a change of name to Dover Hill. This jail is the subject of our drawing.

When the Ohio & Mississippi Railroad was constructed through the county in 1836, Dover Hill was three miles from the railroad, and soon a change of county seats was demanded. Loo-gootee, a town on the railroad, was selected. But this town was located in the extreme western part of the county and soon a movement was started to bring the county seat back to Memphis, where it was for a time back in 1844. In December, 1869, the county commissioners loaded the much moved county records back to Memphis. Later a courthouse was built, the name changed to Shoals, and so ends the story of the travels of the Martin County Courthouse. In a research of the records and a visit to the various towns and sites of the county seat there seems to be no courthouse building remaining, the jail, as shown in the drawing above, is the only visible record of a county building now existing outside of the present buildings on the west side of the river at Shoals.

Beautiful Louisville Memorial

Text And Drawing By Frederick Polley



Art and the people who create it must be free and unfettered to express noble and wholesome beauty. Outbreaks and struggles of the masses against harsh political rule or common war such as we have lived during the past years have always been periods of decadence in creative fine art. But following the return to peace and normal living there has come a full and free expression of beauty in all the arts. It was a few years after World War I that this beautiful building, the J. B. Speed Memorial Museum, was conceived and erected on the campus of the University of Louisville.

This memorial was founded in 1925 by the late Mrs. J. B. Speed in honor of her husband, James Breckinridge Speed, Louisville industrialist, who died in 1912. A gift to the University of Louisville, it stands on Belknap campus. Incorporated in 1933, it has its own board of governors with the following officers: President, Miss Jenny Robbins; vice-president, J. Adger Stewart; secretary and treasurer, Miss Catherine M. Grey.

Since Jan. 15, 1927, the date of its first exhibition, the museum has been open free to the public six days of the week through 10 months of each year. Throughout the season changing exhibitions are practically continuous.

The building was the crowning achievement of the late Arthur Loomis, Louisville architect. The exterior is of Bowling Green stone, in the Greek style of architecture. The interior, of Greco-Roman design with plain sandstone walls, is adorned with columns and pilasters of marble from the quarry of St. Genevieve near St. Louis. The columns are 20 feet in height, the largest block of this selected rose-tint marble ever taken from the quarry. The floors are green and pink marble terrazzo in tessellated pattern. The main entrance doors are of statuary bronze of special design.

Permanent collections in the museum include: Preston Pope Satterwhite collection, works of art ranging from the Gothic and Renaissance periods to the 18th century; a carved-oak Elizabethan room from "The Grange," historic house in Devonshire, England, torn down some years ago; Edwin B. Conway collection of miniatures; Ballard Thruston collection of Roman antiquities; John L. Patterson collection of 18th century porcelains, and many others.

My acknowledgments to Miss Catherine Grey, acting director of the museum, for the above factual information.

Tomorrow Is Indiana's Birthday

Text and Drawing by Frederick Polley



A distinguished group of Hoosier citizens yesterday celebrated the 128th birthday of Indiana's statehood. Tomorrow, Dec. 11, is the anniversary date when the United States Congress formally admitted Indiana to the Union, but because of travel restrictions the event was commemorated yesterday.

The organizations meeting in Indianapolis yesterday were the Indiana Historical Society, Indiana Junior Historical Society, Society of Indiana Pioneers, Indiana History Teachers' Association, college and high school teachers, Indiana Association of the History of Medicine and the genealogy group. The public schools of the state will observe the anniversary tomorrow with special programs.

On July 4, 1800, Indiana Territory was set off from the Northwest Territory and became a separate domain under a Governor and three judges. William Henry Harrison, a young Virginian, then 27 years old, was appointed Governor. Vincennes

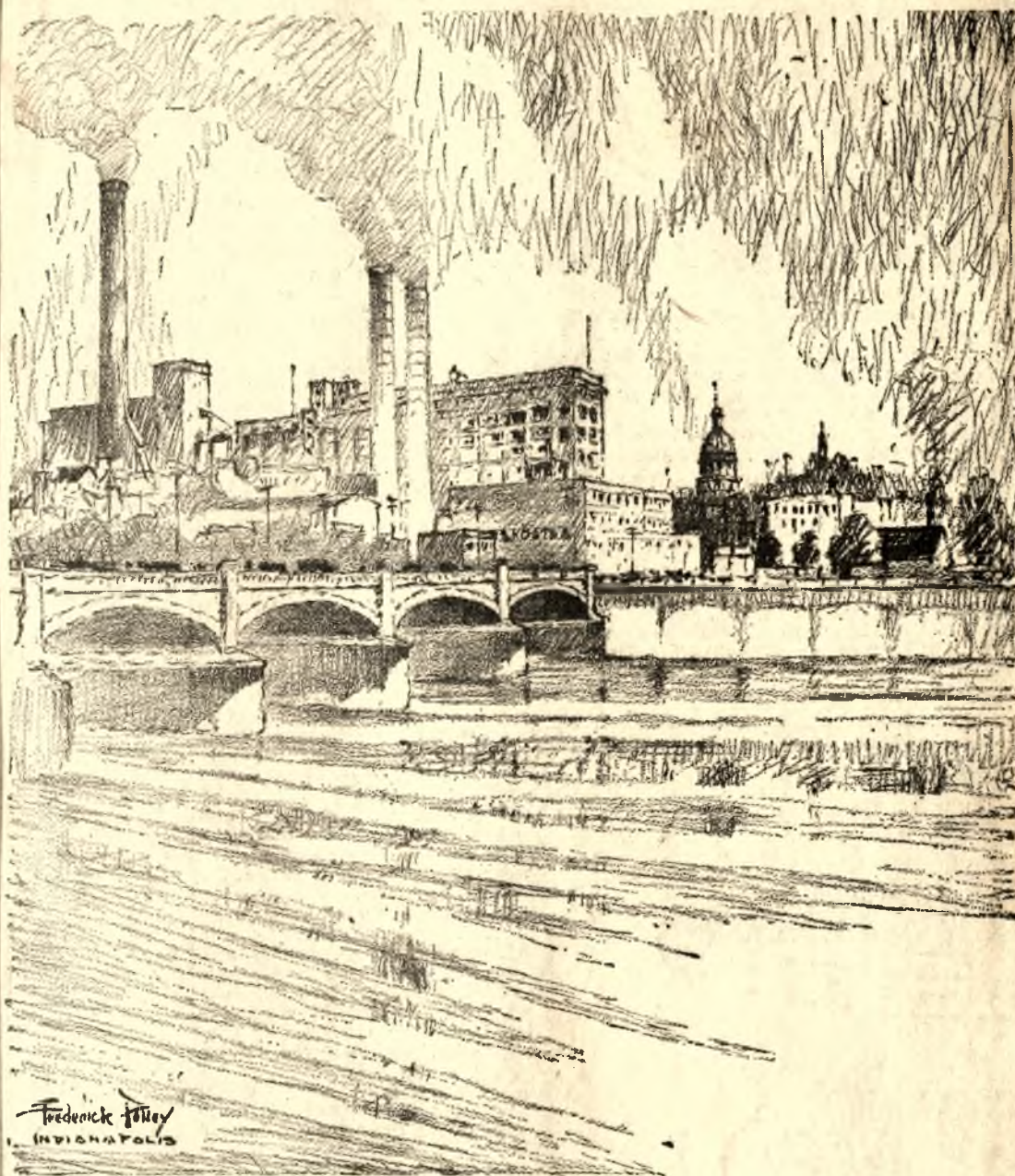
was made the territorial capital and the building used at that time for meetings is still standing in that city.

Indiana Territory then consisted of a vast area of lands now included in Indiana, Illinois, Wisconsin and the western part of Michigan. In 1805 the territory advanced to second grade and a territorial legislature took the place of the Governor and three judges. In 1809 the second division of the area was made and the boundaries of Indiana were made almost as they are today.

In these early days the central and northern portions of the state were Indian country and Indiana as a name fitted most appropriately the title for the new state. New settlers arrived by boat on the Ohio river and by convoys of wagon trains overland. As the government purchased lands from the Indians these pioneers took over, but none of them could hardly have envisioned the marvelous growth of the Indiana of today.

Sixth West Washington Street Bridge

Text and Drawing by Frederick Polley



From the time when Conestoga wagons passed through Indianapolis headed for settlements in the New Purchase and farther west down to the present day the bridges spanning the West fork of White River at the West Washington Street crossing have been of national importance in the transportation scheme.

There have been six bridges over the river at this point. The first was a covered timber bridge built in the period from 1831 when the contract was let to William Wernweg and Walter Blake for \$18,000 to 1834 when it was completed. This bridge served the heavy traffic of the National Road for more than 50 years, when it was condemned, presumably as a traffic hazard; closed to transportation and barricaded, yet the record shows the steel arch bridge built to supersede the covered bridge fell into the river as a streetcar was passing over. The covered bridge had to be taken down in 1902 piece by piece by the George W. Fife Company.

A steel girder bridge of five spans was erected in 1902-03 following the line of Washington Street, the former steel arch and the covered bridge had

crossed the street on a line with Washington Avenue. This steel girder bridge crashed into the river during the 1913 flood and a temporary wood-piling structure was built using the piers and abutments of the old covered bridge.

On July 10, 1914, the contract was let for the concrete bridge, shown in the sketch above, that now spans the river. The National Concrete Company was awarded the contract for this bridge and R. D. Hawes superintended the job for the company. Mr. Hawes is now an employee of the Marion County surveyor's office and my interview with him and others of the office force brought out some additional facts.

The initial contract was for five spans to cost \$331,110. Later two additional spans were ordered to carry out provisions of a flood prevention act. The total cost of the bridge as it stands today was nearly \$500,000. The city and county each paid 45 per cent of the cost with the property owners meeting the 10 per cent balance. There were no accidents and no labor trouble. A night watchman was found dead one morning, but his death was from natural causes.

Early Signs Of A Hoosier Spring

Text And Drawing By Frederick Polley



There is a bit of patriotism for our Indiana soil in the statement that there are signs and prophecies announcing the coming of another Hoosier spring. Spring comes to every section of the country we are bound to concede, but here in Indiana we are accustomed to such radical changes in the actions of midwinter weather that we more eagerly regard the harbingers of an early spring.

Heavy snows, icy roadways and biting winds throughout winter sharpen our memory of soft skies, apple blossoms and the immeasurable beauty of spring sunshine. There is something of pure joy in anticipating in imagination a vision of green fields, blossoming flowers, and the glory of golden weather.

Bad weather has delayed many farmers in their spring chores, many have just the last week finished gathering in their corn. But the signs of the changing season are on every hand at this time. My neighbor has turned the cows into the corn field. And they apparently enjoy the freedom of the open field and move continually up and down the corn rows, picking off

a spicy husk here and a sweet blade there. On rare occasions they find a nubbin of real corn and they munch it with quiet satisfaction.

For many weeks we have had blue birds, robins, doves, meadow larks, flickers, titmice, chickadees, and this morning we saw a towhee. A pair of Carolina wrens have been with us all winter adding to the joyful company of cardinals, song sparrows, blue jays, juncos and others that have brightened our dooryard. Water fowl are more numerous since Oaklandon reservoir has been created in our township. Herring gulls are common nowadays on the big lake and occasionally one can be seen on the Boy Scout lake in the vicinity of the Nature Study Camp.

With the coming of spring there comes the desire to hit the open road and travel. With camera or with note book a visit to Indiana's state parks, historic towns and picturesque countryside dotted with covered timber bridges and interesting mills would be most enjoyable, educational and healthful. The drawing above is a view of the old covered bridge at Darlington, Montgomery County.

Watson Ford Bridge Near Osgood

Text and Drawing by Frederick Polley



This veteran covered timber bridge still does dutifully all the work for which it was built some three score years ago. And it will continue to stand up nobly to its daily task for another 60 years, if—a rather important if—the county commissioners keep the covered portion of the bridge repaired. The roof and sides of a covered bridge are like the “housing” for machine parts, they protect and shelter the vital trusses and joints from weather deterioration.

The bridge is about two miles east of Osgood, Ripley county, and spans Laughery Creek. It was built by John Greer and Thomas A. Hardman, in 1884. The bridge is variously known as Skeen,

Watson Ford or High Bridge camp bridge. The first name comes from Calvin Skeen, or Swen, a farmer living nearby on a 200-acre farm. In a brief interview with Mr. Sken, he said that he was 72 years old and was born and still sleeps in the same room in his farm home. The name Watson Ford comes from the wagon crossing of the creek before a bridge was constructed here.

The name High Bridge stems from the B. & O. Railroad bridge nearby the covered bridge. This railroad bridge is 1,400 feet long and 112 feet above the creek. A pleasure camp near the covered bridge is named High Bridge Camp, which accounts for the sign over the entrance to the covered bridge.

Pioneer Church At Madison

Text And Drawing By Frederick Polley



Madison, historic city on the Ohio River, with many "firsts" in religion, education, commerce and industry, as a sketching ground for artists and a background for writers, known all over the world through movie films, is always good for a feature regardless of the many visits made to the town over a period of 30 years. And for keeping the place ever fresh in my memory, I want to thank Mr. Harry Lemen. When other Hoosier towns begin to inspire my pencil I'm brought back to Madison, pronto, with a letter from Harry Lemen.

The first settlers located on the site of Madison in 1806, and the town was platted in 1808. The starting point for the first railroad, that is with locomotives, cars and everything, west of the Alleghanies was here at Madison. From the years 1842 to 1857 Madison was the largest city in the state. The town was platted and

named by Col. John Paul, a Revolutionary War soldier, for President James Madison.

Tobacco is the most important item of commerce. The sales begin in December when buyers from the "four corners" converge on the big warehouses. Rows of fine Burley tobacco are displayed and sold to the musical chant of the auctioneer. The limestone soil in the vicinity produces a Burley tobacco of fine color and texture. When it is cured and the auction season is on the tobacco is brought to the warehouses and placed in large baskets with the grower's name on the label.

The pioneer Presbyterian Church, shown in the drawing, is a picturesque landmark on Broadway and West Second Streets. The congregation was organized in 1815. At the right may be seen a portion of the modern high school building.

Preserving Historic Materials

Text And Drawing By Frederick Polley



There are several examples in Indianapolis of modern buildings using as part of the structure or as a decorative unit a portion of a former building of historic interest in order to preserve to the present time a record of the pioneer past.

One of the most interesting of these records is in the terraced approaches to the main building of the Indiana School for the Blind, out College Avenue. Here the large monolith scrolls that formerly graced the original building on what is now occupied by the World War Memorial Plaza, have been incorporated in a modern architectural design.

Some 20 years ago while on a sketching trip to Charleston, S.C., I made a drawing of the "gatehouse" entrance to the old Manigault house, at 350 Meeting Street. The mansion at

that time had deteriorated into a commonplace apartment building. My last visit found the mansion and gateway gone. On making some inquiry I found that the material had been purchased by an oil company and a portion of it had been used in the construction of a filling station on a location uptown.

From a hotel window I made the above sketch of the filling station in which the materials were used. The Ionic columns, window heads, balustrade atop the building, the rampart wall and massive caps were ingeniously fashioned into the architectural design of the station.

Having shown the filling station as a centerpiece in my sketch I topped out my drawing with the graceful spire of St. Philip's Church, built in 1835.

Pioneer Church To Celebrate Centennial

Text And Drawing By Frederick Polley



This little pioneer church known locally as the Bridge Church will be 100 years old this month. It is a Disciples of Christ Christian Church and during the last century, has been honored and respected by many Indiana people who have been members of the congregation and by many notable preachers of the brotherhood.

Alexander Campbell, one of the early founders of the Christian church; the Rev. Z. T. Sweeney, for whom Sweeney Chapel at Butler College of Religion was named; Quincy Short, and many other ministers of the faith have visited and held services in this quaint little church.

The church is sheltered among the trees on the bank of Indian Creek, some 10 miles west of Bedford in Lawrence County. It is not hard to find when once you make the right turn off the paved highway a short distance west of Fayetteville.

Every year on the last Sunday in August some of the old settlers and former residents gathered here for an annual picnic dinner and service. Big plans are being made for the meeting this year which will be held next Sunday. Ralph N. Tirey, president of Indiana State Teachers College, Terre Haute, formerly of Lawrence County; John Armstrong, county agent of Lawrence County, and his father, Kern Armstrong, are among those interested in making the occasion next Sunday a celebration of historic interest.

The natural scenic beauty of this section of Hoosierland is worthy of an artist's brush. Indian Creek winds in and around the rugged hills of western Lawrence County and forms a continuous movie of picturesque landscape. The little church is located near an old iron bridge over Indian Creek which accounts for the name "Bridge Church."

Century-Old Water-Powered Mill

Text And Drawing By Frederick Polley



This interesting old flour and grist mill at the village of Greenfield Mills, Lagrange County, Indiana, has been in continuous operation since 1836. It was built by Peter Beisel in 1834 and is powered by water from a 45-acre mill pond fed from many lakes in the region.

Amos Davis took over the operation of the mill in 1836. In 1904 the mill property was purchased by Henry G. Rinkel. For many years all the grinding was done with buhrstones that were originally made in Buffalo, N.Y., by John T. Noah. In 1931 George Rinkel became part owner of the mill. The mill processes breakfast

food, the New Rinkel flour and feed for local farmers.

In 1918 the owners installed an electric generator and today they furnish electric power and lights to the neighboring farmers and the village church and store. The surplus power is sold to the Northern Indiana Public Service Company. Because of the demand recently the mill has been grinding both day and night.

In 1936 the Lagrange Standard carried an article by R. H. Waddell about the mill on the occasion of its 100 years of continuous operation. Much of the above information was gleaned from this article through the courtesy of Mrs. Rinkel.

The Benjamin Harrison Memorial Home

Text And Drawing By Frederick Polley



This residence building at 1230 North Delaware Street was the home of Benjamin Harrison, the 23d President of the United States, from 1872 until his death March 13, 1901. It is in the style of 1870 and follows the pattern of homes of the well-to-do professional man, or that of the successful industrialist of that period.

There are only a few of these fine old homes left in the city and our people should appreciate the fact that this one has been preserved and restored by the Jordan Foundation of Indianapolis. The Memorial Home is equipped with authentic furnishings most of which were those used in the home by President and Mrs. Harrison.

'The Memorial Home is now a museum of family relics, not only of the Benjamin Harrisons, but also of the President's father, John Scott Harrison; his grandfather, William Henry Harrison, and his great-grandfather, Benjamin Harrison, a signer of the Constitution of the United States.'

The grounds of the Memorial Home will be the scene of special dedicatory services next Thursday afternoon at 2 o'clock when the members of Caroline Scott Harrison Chapter of the D.A.R. will plant a tree and place a bronze marker in honor of those members of the families of the chapter who served in World War II.

Caroline Scott Harrison, wife of President Harrison, was the first president-general of the National Society Daughters of the American Revolution from 1890 to 1892. The local chapter is named in her honor. A portrait of Mrs. Harrison in the Memorial Home was made by Randolph Coats from the original painting that hangs in the White House in Washington. It was presented to the Benjamin Harrison Memorial Home by the National Society D.A.R.

My acknowledgments to Mrs. Henry C. Ketcham, program chairman of the local chapter, for data in the above article.

Doorway From Old Rappite Church

Text And Drawing By Frederick Polley



DOORWAY FROM OLD RAPPITE CHURCH.

This hand-carved stone doorway is all that remains of the former brick church of the Rappite community at New Harmony, Ind. This brick church was built in the form of a Maltese cross, the roof supported by 28 Doric columns, and for the pioneer time—1822—in which it was completed it was one of the most imposing church buildings in early Indiana. It followed an earlier frame church building that was erected about 1816, some two years after George Rapp and 100 of his followers settled in this fertile valley of the Wabash River and called the spot "Harmonie" after their former home in Harmony, Pa.

Early in 1815 the entire colony emigrated from Pennsylvania and settled in this section of Indiana. George Rapp, their spiritual leader, assisted by his adopted son, Frederick Rapp, a man of some business ability, established here in the Wabash River valley a "community of interests" that prospered for 10 years of its existence. They were industrious and skillful, both

in farming, in trading, and in building and their holdings grew in size and importance.

The members of the community, both men and women, worked side by side in the fields, and because they practiced celibacy the matter of sex was unimportant, although they had separate quarters for the men and for the women. They made brick from native clay, lime from mussel shells, brought building material from nearby forests and quarried rock from adjacent hills. Many of their plain brick and frame buildings remain today in modern New Harmony.

This carved-stone doorway, including the wooden doors from the Rappite's brick church, is now incorporated in the new modern high school building at New Harmony, as shown above, and much of the brick in the old church is in the wall that surrounds the old Rappite cemetery. The graves in this cemetery were sodded over at burial so that the members would be forever "equal in death as they had been in life."

Picturesque Mill At Palestine

Text And Drawing By Frederick Polley



Searching for old water-powered mills in Indiana has its thrills and its disappointments. Often the site is all that remains of these early mills, but when some part of the original structure can be seen the thrill comes in finding the old buhrs, or the old wooden wheels with wooden pegs for cogs. To trace the former mill race from the head waters to the tail race in weed-grown depressions almost invisible is compensation enough for any hobbyist.

The disappointments are many in these late days, because time has a most deteriorating effect on old mills, and fire, too, takes its toll. The timbers used in old mills have many modern uses and soon disappear when the mill is abandoned.

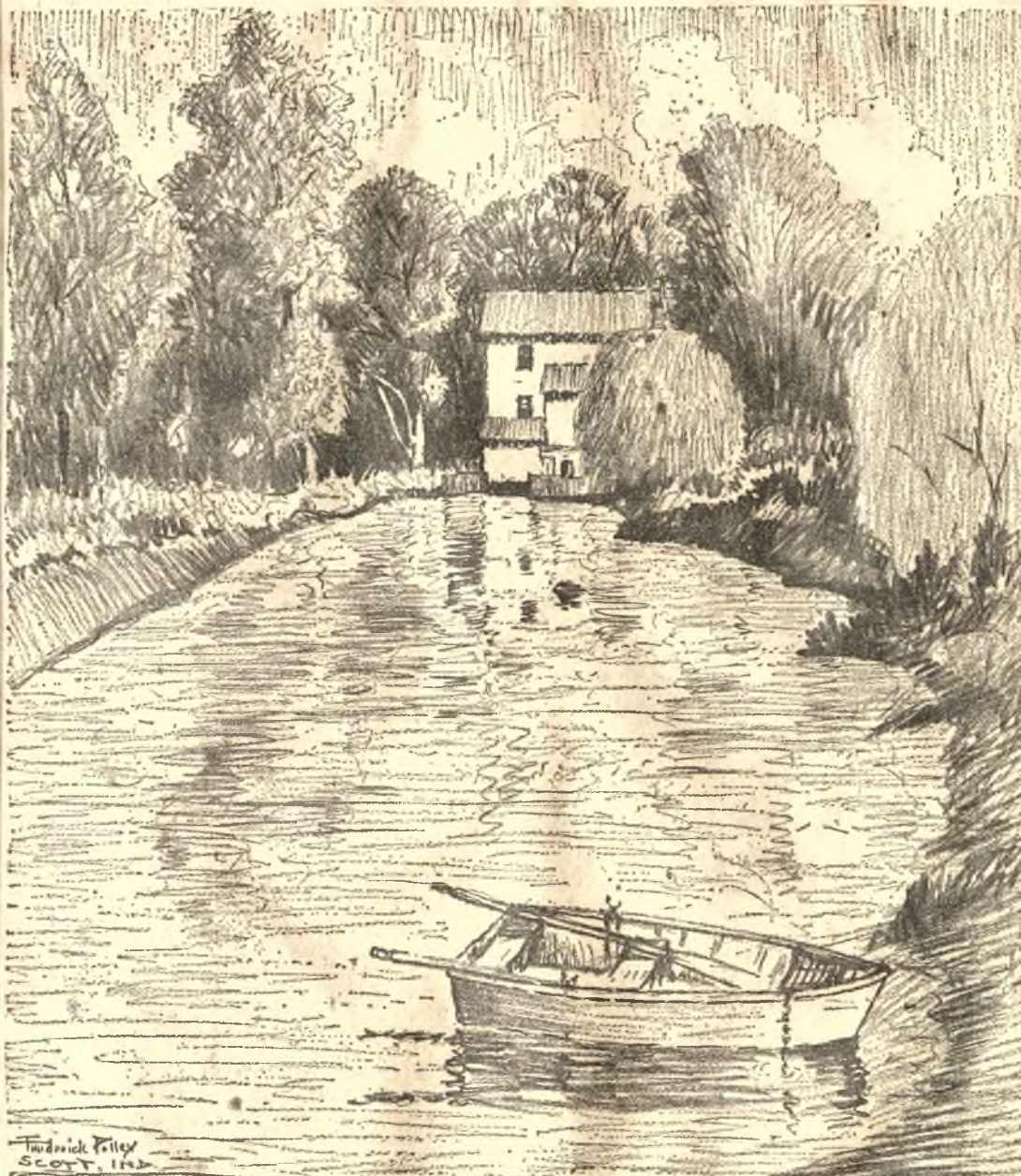
Here at Palestine, Kosciusko County, I was

just eight years late to find the old water-powered mill. It burned on Nov. 9, 1938. The old mill was built around the spring of 1837 when the village was laid out. Islam Summy operated the first grist mill on this site. Another mill on this site, Trimble Creek, was built by Samuel and Richard Croxton and later was operated by Charles Ward. Secore & Shirey purchased the mill and operated it until it was destroyed by fire.

Ed Shirey is now the sole owner of the present mill and the landscaped grounds and tourist camp across the lake from where this drawing was made. The mill shown in the sketch was built in 1939 and is powered by electricity. Feed and feed mix is now the principle product of the mill.

Pioneer Mill On Pigeon River

Text And Drawing By Frederick Polley



This picturesque old mill was "discovered" last summer at the village of Scott, Lagrange County, Indiana, barely two miles from the Michigan border. This sketch was made from the millrace. The race is fed from Pigeon River at a point up stream approximately one mile away. It is probably one of the longest millraces in the state. The course today is lined with vacation cottages and fishing is exceptionally good. This section was the playground of the Potawatomi Indian when the mill was built in 1834.

James Hagerty worked on the building, the dam and millrace in 1934 and when the mill was put in operation he became part owner, and for many years thereafter the property was in the Hagerty family. Emmet Hagerty, now 85 years old, remembers a great deal of the background of the old mill. Chief Shipshewana

of the Potawatomis was a frequent visitor at the mill which not only ground grists, but like most of the "corn crackers" at that time, also made a few barrels of whisky. James Hagerty steadfastly refused to sell liquor to any member of the tribe that he knew to be "bad Indians."

When the Indians were removed to the West by Federal troops James Hagerty accompanied the tribes as a friend and interpreter. The old Chief Shipshewana came back to this country during his declining days and at death was buried at Shipshewana Lake, a few miles south near the village of Shipshewana.

John Dalton purchased the old mill from the Hagerty family and is the present owner and operator. In 1917 the mill was reconverted to electricity and today its surplus power is sold to the Northern Indiana Public Service Company.

Clay County Maple Syrup Camp

Text And Drawing By Frederick Polley



The last week has been harmful to the maple sirup industry here in Indiana. A few warm days brought the sap flowing, and then the cold snap sneaking in from Canada froze the dripping sap into icicles from the spile to the bucket. Cool freezing nights followed by warm, sunny days is the kind of weather that causes the "sap to come a' running."

This quick pencil sketch was made the last week on the former C. E. Latham farm, now owned by his daughter and her husband, Henry M. Orman, a recently returned Navy veteran with 27 months' service, 22 months of which were spent in New Guinea and the Philippine Islands. The farm is a few miles west of Poland, in Clay County, on State Road 42.

The maple camp surrounding the boiling-down house shown in the drawing is composed of some of the finest hard maple trees in Indiana. This year Mr. Orman, with Mr. Latham assisting, will tap about 480 hard maples. A few soft maples will be tapped as an experi-

ment. Boiling down the sirup should begin this week if the days warm up a bit.

Fifty gallons of tree sap will boil down to one gallon of rich sirup. Mr. Orman states that he will not attempt to process any maple sugar this year. His complete crop of molasses can be marketed to his present list of customers. The sugar requires an additional boiling down and even at the high market price would not be profitable.

The fine team of spirited bays was helping to bring in the late winter wood for the farm home, but will be used later on, as shown in the drawing, for bringing in the maple sap to the boiling-down house. The sheet-metal tank shown on the sled is fitted near the top with a fine mesh sieve to strain out the foreign sediment as the "sugar-water" is poured from the gathering buckets. The upright metal spout at the side of the tank is used to drain the contents into the evaporator pans in the boiling-down house.

Jan. 19, 1947

The "Lost Bridge" Now Lost Forever

Text And Drawing By Frederick Polley



Frederick Polley
MONROE COUNTY
LOUISIANA

Covered Bridge At Sturgis Lake

Text And Drawing By Frederick Polley



The interest in covered timber bridges grows with the years and now that there is a publication devoted exclusively to information concerning them their importance as a collector's item will expand immensely.

While on a brief trip to the lake region near Three Rivers, Mich., I was directed to this three span covered timber bridge that carries highway traffic over a section of Sturgis Lake, an artificial body of water fed by St. Joseph River. The bridge is some 250 feet in length constructed with "Town Lattice" trusses with openings at the sides, in this case apparently for the benefit of fishermen with gadgets on the trusses to hold the fishing poles, and wide board seats for sedentary comfort.

This particular spot is reputed to be the haunt of the voracious Northern pike. While I was

making this sketch of the bridge a lucky fisherman pulled out a large pike.

This bridge is evidently not an old structure. It is built like many of the New England bridges with criss-crossed timbers that identifies it as a "Town Lattice" from its originator Ithiel Town, a famous builder of New Haven, Conn.

A recent edition of Covered Bridge Topics contains a report from the Michigan Historical Commission that there are only three covered timber bridges existing in that state—one at Fallasburg, one at Ada restricted to pedestrian use, and one constituting an exhibit in Henry Ford's Greenfield Village at Dearborn. This is to notify them that the Sturgis Lake covered timber bridge is in daily use for vehicular traffic with two highways converging at this entrance. Acknowledgments to Ed Winchester for locating this bridge.

Virginia Home Of Thomas Jefferson

Text And Drawing By Frederick Polley



VIRGINIA HOME OF THOMAS JEFFERSON.

Monticello, the Virginia home of Thomas Jefferson, third President of the United States, dates from 1770 when the first portion of the mansion was begun. It stands today on a mountain top across the valley from Charlottesville, Va., not only as a "Shrine to the Sage of Monticello," but also as an example of the skill and creative ability of Thomas Jefferson as an amateur architect.

In the winter of 1772 Jefferson married Mrs. Martha Wayles Skelton of Charles City County, Virginia, and took her to Monticello. It was here they lived, reared a family, carried on scientific farming, studying, and entertaining friends and celebrities who visited America.

Marquis de Lafayette visited here in 1825. An earlier guest was the Marquis de Chastellux who came to Monticello in 1782, and in writing about his visit stated that, "This house of which Mr. Jefferson was the architect, and often one of the workmen, is rather elegant and in Italian taste, we may safely say that Mr. Jefferson is

the first American who has consulted the fine arts to know how he should shelter himself from the weather."

In former years Monticello was rarely without guests, today Monticello is rarely without admiring visitors who come from all parts of the country to "look upon his handiwork, and to be told over and over again of the life and deeds of the father of our democracy."

Thomas Jefferson died at Monticello July 4, 1826. His tomb is there. The whole estate is park-like and in its restoration the early plans were carefully followed from Jefferson's own drawings.

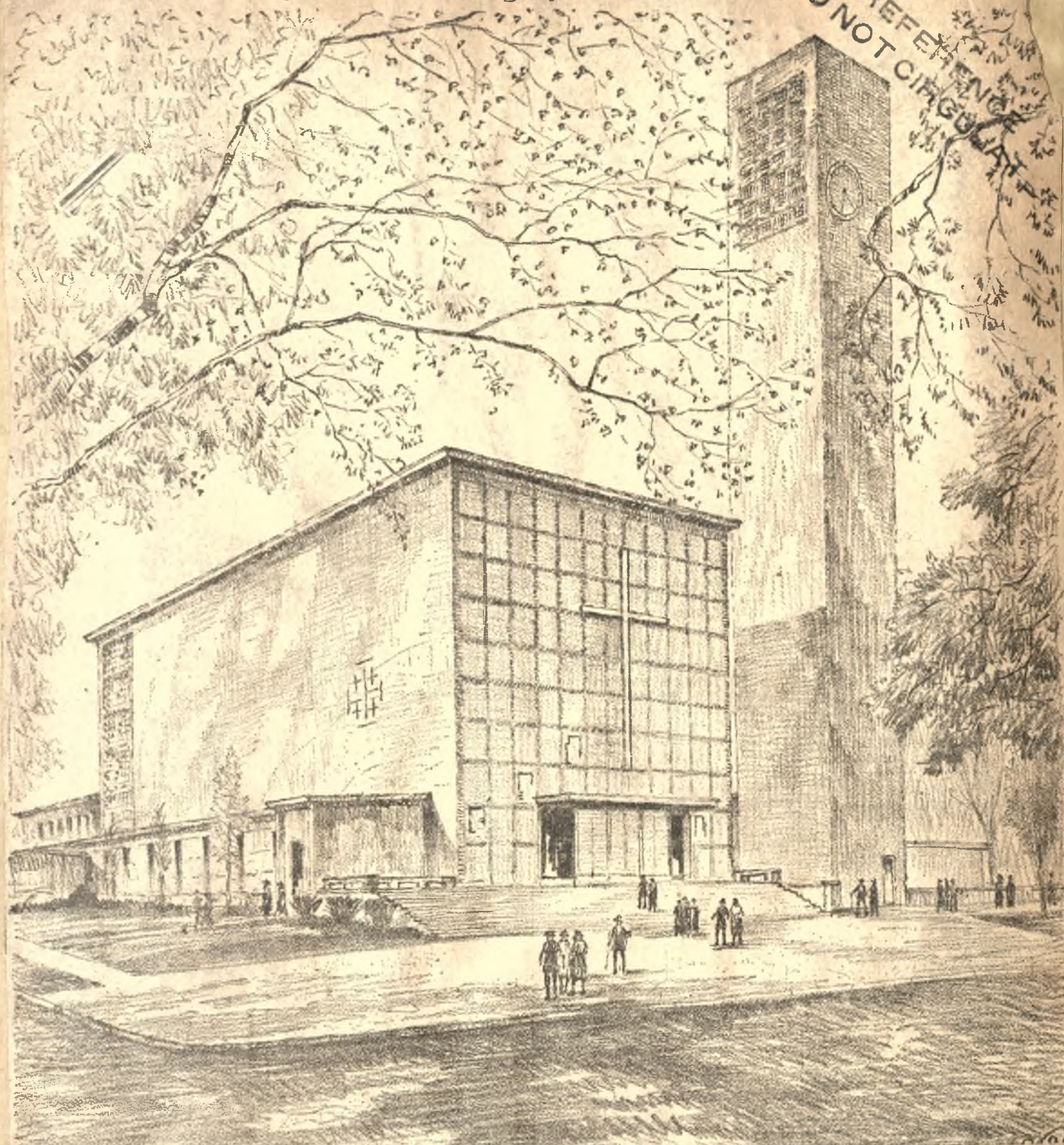
In an interview with Mr. Zirkle Estes, admissions clerk on the grounds, I learned that wild deer are coming back to Monticello, wild turkeys and foxes, too, are finding here their natural habitat. Red foxes are rather numerous, but the gray fox, formerly found in large numbers, is dying with distemper. Mr. Estes owns a kennel of 10 fox hounds and is a member of several Virginia fox clubs.

A NEW DEPARTURE IN CHURCH DESIGN

5-3-42

Text and Drawing by Frederick Pollock

DO NOT CIRCULATE
REFERENCE



Something new in church architecture has been created by a famous architect and now becomes a reality in Columbus,

It is unique and so original in design that many people will not like it when they first see it. This is a penalty imposed on originality by a people accustomed to styles derived from alien cultures. We naturally look for classic columns, pointed arches and slender spires in our church buildings, but the Tabernacle Church of Christ admits none of these in its design. It is a system of straight lines, square openings and off-center balance.

This free-hand sketch of the exterior was made from a vantage point diagonally across the street from the church and shows a view of the north front entrance, the tower, the sidewalk esplanade, public entry to the reflecting pool and the extreme depth of the structure on the east with its windowless facade. The one window on the east at the rear of the building admits the morning light not to the auditorium proper, but to a space back of the choir loft and intensifies the light on the symbolic cross that is one of the features of the church.

The interior appointments of the church are strikingly different and yet are in complete accord with the accepted religious aims and spiritual relationship of the Disciples of Christ. There

is a feeling that expense has not been an important or an imposed handicap in the planning or the equipment of the church, yet, because of its simplicity pure beauty transcends all ideas of splendor. Dignity and strength pervade the building both inside and out.

The architect's description of the design is a problem in symmetrical balance rather than the conventional symmetrical plan. The middle aisle of the nave is off center, the cross at the rear of the chancel and the cross on the front of the exterior are not centered. The entranceway is to the right of center, the clock on the tower is placed to the left of center, the "cross of Judea" in slightly raised form on the east facade is off center and throughout the design the balancing units of one to two, or two balanced by three dominates the scheme.

The Finnish architect, Elieel Saarinen, created the design, and the Hoosier firm of Pierre & Wright assisted in carrying out the plan. This writer acknowledges the kindness of William G. Irwin, in his personally conducted tour of the new building. Because The Indianapolis Sunday Star has already carried a rather complete story of the Tabernacle Church of Christ in its news columns this article is held to a brief description. The dedication for the general public will be held later in this month.

TREE OF HEAVEN AT BARDSTOWN

Text and Drawing by Frederick Polley



TREE OF HEAVEN AT BARDSTOWN.

There has always been a doubt in my mind when I attempt to identify the Tree of Heaven (*Ailanthus altissima*), because it looks so very much like the goldenrain tree that has helped to make New Harmony known throughout the country. The names are a bit confusing to those of us who mix our botany with color theory and design principles.

Both of these trees are Oriental types and came originally from China. The goldenrain tree (*Koelreuteria paniculata*) was introduced to Indiana at New Harmony by William McClure. It was commonly planted at, or near, the gateways and early took the name of "gate tree" for this reason. These trees are similar

in other respects, too. They flourish in towns where drainage is likely to be poor and the atmosphere impure. Both are practically free of all tree diseases and insect injury.

The Tree of Heaven is quite common in southern Indiana and northern Kentucky, which accounts for this fine specimen that I sketched at Bardstown, Ky., at the rear of the historic Judge John Rowan home, known the world over as "My Old Kentucky Home."

Judge Rowan, United States senator from Kentucky, built the original rear wing of this building in 1795. It is possible that he planted this Tree of Heaven about the same time. It has suffered some in limb damage from storms and trimming and vine growth, but it is good for many years to come.

CENTURY-OLD PISGAH CHURCH

Text and Drawing by Frederick Polley



CENTURY-OLD PISGAH CHURCH.

When the complete history of America, especially of the United States, is written an important portion should be allotted to the part played by the early religious groups. The early settlers were in great part refugees from overseas and came here to escape the tyranny of harsh governmental power, or the arbitrary rule of church systems. Their places of worship became the council chambers of their fight for freedom; their cabin homes were meeting houses and their chapels hospitals and dormitories in times of emergency.

These old buildings become in this day milestones on the pathway to our present civilization and our invincible industrial power.

American colonists were for the most part devout Christians, many were religious enthusiasts, and all were seeking freedom of worship. They were willing to fight for their rights and did so on occasion without undue compulsion. These church buildings erected through great faith and personal sacrifice are monuments to their zeal and conception of a future America.

This little Gothic meeting house was located in the "bluegrass" region of Kentucky in a quiet spot removed from the main highway. There was no one to interview and my information is quite meager about the history of Pisgah Church. The congregation was founded in 1784 by Scotch-Irish Presbyterians and the present church building erected in 1834.

DOING HER BIT

Text and Drawing by Frederick Polley

12-28-41



During the last week I received Art Bulletin No. 1 from the United States Office for Emergency Management, Washington, D.C. The document initiates a competition for defense and war pictures that will aid in "clarifying the American public's knowledge of war and defense efforts—in the production of foods, defense housing, manufacturing, Red Cross activities, and posters that will strengthen defense and that will maintain morale."

It is a call to the professional artist to help defense and public morale in the best way he can, first through his work as an artist, and in his capacity as a patriotic citizen. The government recognizes that the specialized training of the commercial artist, illustrator and painter fits him for creating and producing graphic illustrative material of the first order and offers him a chance to show his mettle in this emergency.

During a long career as teacher and as feature artist for this

newspaper my sketchbook has been filled with studies of skilled technicians, calm-working craftsmen, printers, painters and potters doing to the best of their ability the particular job they have been trained to do, and "doing their bit" without show, fanfare or trumpet blasting. It is the kind of work the Office of Emergency Management wants the nation's workers to continue to do so that public morale will be strengthened and emotional hysteria curbed.

With this in mind we are presenting a pen sketch of a quiet, unostentatious back-country potter "doing her bit." She and her husband maintained this small, one-wheel pottery for the production of earthenware jars, milk containers and the like. These clay vessels were universally used by our pioneers before the advent of aluminum. Now that aluminum is a vital defense material the potter's product is doubly essential.

ARMED AND ON THE ALERT

Text and Drawing by Frederick Polley

1-1-42

97



This is 1942. As the new year is ushered in it finds the world at war. At this moment there is an overwhelming shadow of doubt, despair and desolation abroad in the land. It tests the faith and courage of all good people.

Like the symbolic figure representing the New Year in the cartoon, we are innocent, free of evil intentions, and desire above everything else to be happy, peaceful and successful. But there are minority groups in the world that have challenged this proposition.

The gloom that surrounds us is more visionary than it is real.

The best way to dispel our fears is to buckle up, put out our chins and get into the fray. War is an awful business but it has been thrust upon us and we are "all out" for a glorious finish.

Appeasement and kindly argument are obsolete words. Henceforth our obsession is to expand the popular slogan, "Keep them flying and keep them rolling," to our boys in uniform. This year will see a turn in world affairs, a turn for the better. The international commission meeting in Washington will have far-reaching implications.

Never again will the enemy find us derelict on land or on sea. The new year finds us ready, alert and fully armed.

PIONEER MILL NOW A BARN

5-24-42

5-24-42 Text and Drawing by Frederick Polley



Mt. Tabor, Monroe county, once a thriving community of stores, mills, tannery and cooperage shops shipping live stock and grain and flour down the river to New Orleans and the outside world, is today a village of four or five houses. When I made inquiry at Gosport about the town of Mt. Tabor it was referred to as a "few brokendown houses." One of the houses in the village I noted especially was a two-story home with ornamental scroll brackets in the cornices, decorated window and door casing. It bore traces of a once-prosperous tradesman owner, possibly the operator of the flour mill.

John Burton located there in 1820, built a dam on Bean Blossom creek and erected a sawmill. Some time later he began grinding corn and wheat, bolting the latter by hand. In 1825 James Turner and Jefferson Wampler established a blacksmith shop. About this time William Ellett opened a grocery store and saloon. In the spring of 1828 the town was thriving with various enterprises. Flour and live stock were important in the town's commercial interests. As many as 5,000 hogs were slaughtered in a season.

Noah Stine operated a cooperage shop that supplied barrels for shipping flour and pork. David Wampler conducted a tannery and Posey Brothers made hats from lamb's wool. Samuel Hartsock bought the old Burton sawmill and gristmill and rebuilt both, improved the dam and increased the water power. The first postmaster at Mt. Tabor was William Hite. About this time the town plat of 66 lots was recorded at the Courthouse in Bloomington.

On a quest of the old and picturesque we stopped at this village to get a sketch of the old mill. We were too late by a score or more years. The blacksmith shop, the cooperage concern, the tannery, the saloon and grocery store, the lamb's wool hat shop and almost all the houses were gone, but the old mill—it is still on the job. It's now a barn, moved from its former site on the creek bank to the barnlot of Sanford W. Staley. The building has probably been changed slightly to make it answer the purpose of a barn, but its yellow poplar timbers and heavy weatherboarding bespeaks its former function.

LIBERTY LIGHTS THE WAY TO VICTORY

5-31-42

Text and Drawing by Frederick Polley



The Statue of Liberty on Bedloe's island in New York harbor, familiarly known to the world as "Liberty Enlightening the World," has now taken on additional meaning in this period of world conflict. It symbolizes not only liberty to the peoples of conquered nations but it faithfully represents what this nation stands for in world affairs—that is, freedom, independence, autonomy, emancipation and unfettered opportunity.

We humbly present this slogan, "Liberty Lights the Way to Victory." This majestic statue faces toward the east, and though her face presents a calm, almost benevolent appearance, at her back stands a united nation, an industrial giant, a military power, a Christian people, immense wealth and political influence, a

mighty peace-loving people determined to see to it that other nations have liberty and independence. And we are ready to fight for it.

The French people gave this statue to their friends, the people of the United States. It commemorates a friendship extending three score years and more in the past. It was modeled by Frederic Auguste Bartholdi, an eminent French sculptor, in repoussé copper. The people of the United States respect the friendship of the French people and this colossal figure with upraised torch peers intently, searchingly, hopefully into the future when the clouds of war shall have passed and friendship between nations becomes a reality.

HAYING TIME IN HOOSIERLAND

7-5-42

Text and Drawing by Frederick Polley



There is an old adage, familiar to all farm people, to "make hay while the sun shines." Anybody who has worked in the hay fields knows full well that, adage or no adage, continuous rainfall, or too much rain, even if it falls intermittently, means a great loss to hay harvest. And that is just what has happened to a vast portion of Indiana the last few weeks. June has been a month of excessive rainfall.

Many farmers were able to mow their hay fields while the sun shone, but before it was properly "cured," that is, sun dried, the rains came and drenched the fields for days and nights. This is disastrous to a good hay crop. A slight June shower followed with sunshine does little damage. The damp hay is turned, or tugged, either by hand or with a tedding machine and with continued sunshine the new-mown hay is green-cured within an hour or so, ready for the barn or hayrick.

It is my opinion that city folk who were born and reared in town, or who have not had relatives, especially grandparents, who lived on farms and held a ready and sincere welcome to spend weeks on the

farm, have not experienced some of the purest joys and unalloyed happiness in their lives. My recollections of vacations spent with grandparents on the farm remain clear as the happiest of my youth.

When one is older and able to enter into the farm as a real helper he realizes the long hours and exacting work of farm life. It's still a great experience. In hay harvest—and with horse-drawn mower—the clover or alfalfa was cut. Later in the day the new-mown hay was raked into windrows. These long rows were hand-forked into small heaps, or haycocks—some farm hands called them "doodles"—which were later forked on the wagon with long-handled pitchforks. Some of these operations are illustrated in the drawing.

The machine age of today has lightened the work of the farm and many of the hand operations are now performed swiftly with machines. Some of these machines are combinations that do several things with one power plant. With modern machinery it is possible under favorable weather conditions to mow, tedder, rake, load and bale the hay crop without leaving the field. Twenty to 30 acres of hay may be handled with modern machines in a farm day.

SECRET JOURNEY OF LIBERTY BELL

Text and Drawing by Frederick Polley



It was in the autumn season of 1777 and the Revolutionary War was going not too well for the hard-pressed forces of Gen. George Washington. The capture of Philadelphia was imminent and the authorities ordered the removal of all bells and all stores of brass and copper metals to a place of safety outside the city.

The bell in the Statehouse—Liberty bell—was loaded on a wagon and sent under guard of soldiers to Allentown, Pa., where it was secreted beneath the floor of the Zion Reformed Church and kept until June 27, 1778, when it was returned to Philadelphia. The bell was reported at the time to have been sunk in the Delaware river near Trenton, N.J. Propaganda was not an unknown quantity in 1777.

A tablet erected in the Zion Reformed Church at Allentown by the authority of the Assembly of Pennsylvania honors the memory of John Jacob Mickley, who under cover of darkness and with his farm team hauled the Liberty bell from Independence Hall, Philadelphia, through the British lines to Bethlehem, Pa., where the

wagon broke down, Sept. 23, 1777. The bell was then transferred to Frederick Leaser's wagon and taken to Allentown the following day and placed under the floor of the Zion Reformed Church.

This bell was first cast in London by Thomas Lister in 1751. While being tested for tone it was found to be defective and a crack appeared on one side. The bell was recast by Pass & Stow, founders, of Philadelphia. Again it proved defective and had to be recast by that firm. Additional American copper was added to the original metal and the bell was hung in the Statehouse tower June 7, 1753.

The bell was rung on every anniversary until July 8, 1835, when it again cracked while being tolled as the body of Chief Justice Marshall, who died July 6, was being taken from Philadelphia to his native state of Virginia. The inscription on the bell reads: "Proclaim liberty throughout all the land unto all the inhabitants thereof. Lev. XXV, 10." Also, "By order of the Assembly of the Province of Pennsylvania for the State House in the city of Phila. 1752." Below these lines on the face of the bell appears the name of the founders, "Pass and Stow, Phila. MDCCLIII."

EAST FORK STONE CHAPEL

Text and Drawing by Frederick Polley.



EAST FORK STONE CHAPEL.

This little stone church dates back almost to the beginning of Indiana. The group of early pioneers who completed it in the autumn of 1821 had organized as a religious body for Bible study in 1813. Indiana became a state April 19, 1816; at least the bill called "enabling act" was passed by the United States Congress on that date. The Territorial Legislature met soon thereafter and drafted a constitution and state government. On Dec. 11, 1816, James Madison, President of the United States, signed the resolution of Congress which formally admitted Indiana to the Union.

During all of this period of history making a group of sturdy pioneers were building their homes and a firm religious background along the Ohio river. John Ewbank, with his family, moved to the Tanner creek neighborhood in 1811 and spent the first winter in a log cabin. The following summer he built a more commodious house near where this little stone church now stands. It was in the Ewbank home that a Bible study class was formed that later grew into the congregation that built the East Fork stone chapel shown above.

The chapel is located in a picturesque section of southern Indiana hill country on the bank of a pretty little stream, the east fork of Tanner's creek in Dearborn county, a short distance from Guilford. Indiana Highway 56 is near by.

The church from its organization until 1829 was under the direction and control of the Methodist Episcopal church. In the autumn of 1829 it joined the Methodist Protestant Society of the Ohio Conference.

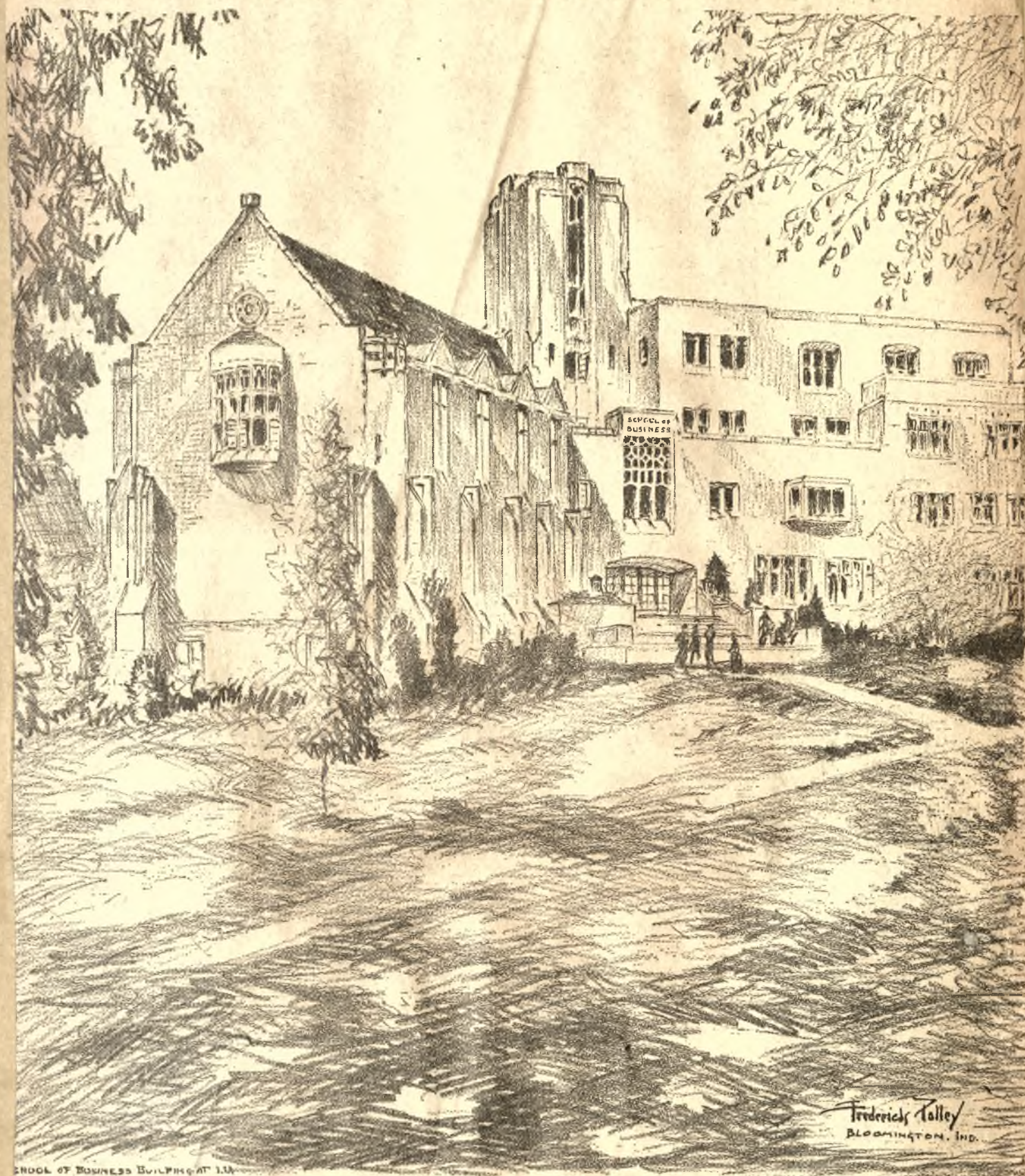
A brief search of the cemetery for the earliest burial yielded this information: "John Ewbank, died Feb. 11, 1832, aged 81 years."

A replica of the East Fork stone chapel stands in front of I.O.O.F. Hall on the main street of Guilford. My acknowledgements to Mr. and Mrs. Tom S. Taylor of Guilford for their kindness in lending me a booklet containing the history of the little chapel on Tanner's creek. This booklet contains a record of an anti-slavery society that was organized under difficulties on the Fourth of July, 1839.

School of Business Building at I.U.

7-20-42

Text and Drawing by Frederick Polley



This new collegiate Gothic building on the campus of Indiana University is, I presume, pretty close to the heart of President Herman B Wells because of his lifetime interest in the training of young people for successful careers in business and because of his connection with this department of the university's facilities as its dean before he was made the institution's administrative head.

The building is beautifully located on a terraced section to the northeast across a miniature valley from the imposing Union Memorial and houses the modern laboratories for specialized classes in the science of commerce and finance. There never was a time in the history of the country when the pattern of economic conditions

seemed to change so rapidly and because of this research becomes increasingly important in business training.

This expanding new school of modern business maintains complete facilities for exhaustive research in business and investment, for its many publications and its growing library.

The main entrance under the tower shown in the pencil drawing leads to the classroom corridor on the right and to the lecture room foyer on the left. In the larger of the two lecture rooms is displayed two of the murals painted by Thomas Hart Benton for the Indiana exhibit at the Chicago Century of Progress Exposition.

The architect for the building was A. M. Strauss of Fort Wayne. Indiana limestone from the neighboring stone quarries is the principal building material used in its construction.

HOOSIER ARTIST JAILED FOR SKETCHING

Text and Drawing by Frederick Polley

8-2-42



The innocent hobby of landscape sketching in peacetime may in wartime become a major hazard if practiced in a community where the artist is not known. An artist's painting easel, colorbox and canvas should immediately identify him as a harmless creature and blameless of any intention of wrongdoing, yet there are sections of our great country where artists and their way of working may not be understood. The rugged and highly picturesque landscape of the Cumberland mountains is undoubtedly one of these communities where sketch artists are classed as suspicious by the natives.

On April 19 this feature contained a warning to our sketch artists that "art students, amateur photographers and tourists must use extreme caution this summer in selecting their subject matter for pictures. This is war and many 'shots' that in peacetime would be permissible and unquestioned are now strictly prohibited."

My own experience dating back to World War I makes my procedure plain, that is, to identify myself and my mission with proper officials before going to work in a community where I'm not known. I recently canceled a sketching trip into the Tennessee mountains on a search for pioneer water-powered mills and covered timber bridges for the very reason that has led to the following predicament of my friend and fellow worker in the Indiana Artists' Club, Ruthven Byrum, prominent artist of Anderson, Ind.

The Anderson Herald carried the article and I am permitted to

quote from its story, which contains extracts from a letter by Mrs. Anna Mae Byrum, the artist's wife, last week. Mr. Byrum made a stop at Cove Lake state park, near Jacksboro, Tenn., 35 miles north of Knoxville. As he set his easel and paint kit preparatory to sketching the mountain scene a band of bewhiskered mountaineers with cocked squirrel rifles appeared and cried, "Stick 'em up!" "Durned Nazi spy: let's hang him!"

"So saying, the farmers seized Byrum's easel, shattered it in parts, threatened to hit him with the broken pieces. Leaving him under guard, a detachment went to fetch the deputies, who placed Byrum under arrest and placed him in the county jail at LaFollette, Tenn., where he was held from 1 to 8 p.m." In a letter to his wife, postmarked Gatlinburg, Tenn., Mr. Byrum writes: "They threatened to shoot or hang me on the spot." When the sheriff released the artist on information from the FBI he was ordered to leave the vicinity at once.

The pencil sketch above was made at Metamora, Ind., and shows a view of the Big Four Railroad station spanning the old White-water canal at this point. Metamora was sketching ground of Theodore C. Steele for many seasons. Here, too, J. Otis Adams and William Forsyth found beautiful scenes to put on canvas. I well remember their annual exhibits at the H. Lieber galleries here when the artist, in person, was in attendance. It was an interesting custom that has become outmoded among the local artists.

Remnants of Our Covered Bridges

RICHARD SIMONS

War Causes Reprieves for Many Quaint Structures of Former Days

WORLD WAR II is having a peculiar affect on Indiana's covered timber bridges. Inadequate to carry large and heavy loads, bridges on main highways were doomed to certain death until the war, with its accompanying priorities, caused reprieves for several of these quaint structures.

On the other hand, little-used bridges adjoining Camp Atterbury and the Wabash River Ordnance Works may have to be replaced long before their time because of the extra traffic flow to these defense centers.

If you're like most Hoosiers it will be something of a pleasant surprise to learn that nearly 200 timbered tunnels exist in the state. Pictures of all existing bridges and many former ones are filed at the William Henry Smith Memorial library in the State Library building. The collection was in charge of Richard Smith, former assistant librarian.

Parke county ranks first in Indiana with 42 covered spans and adjoining Putnam county has 24 to account for one-third of the state's total. The popularity of covered bridges there is explained by the fact that two of Indiana's "big three" builders — Joseph A. Britton and J. J. Daniels—resided in Rockville, seat of Parke county.

Several Farther North.

The third member of this bridge-building trio was A. M. Kennedy of Rushville, whose craftsmanship is the chief reason for Rush county having 12 covered spans today. Franklin county, bordering Rush on the east, also has 12.

Several northern Indiana counties also rank high in the number of covered bridges. Wabash county has five and DeKalb and Carroll counties each have four. Among the larger streams spanned by several covered bridges are west fork of White river with eight, Sugar creek with seven and Flat Rock river and east fork of White river with six each.

Strangely enough, rustic Brown county doesn't rank as a covered bridge center. Its only native structure is a small, one-span bridge on a partly abandoned road southwest of Bean Blossom. The other span provides a picturesque setting for the entrance to Brown County state park but was moved there in 1932 from near Fincastle in Putnam county.

One In Lake County.

On the other hand, Marion county, urban as it is, still has seven covered spans in use, and one bridge is even reported in highly industrialized Lake county.

In addition to variations in construction—four principal types of trusses were used—there were

many variations in style. Most of the structures were built with a single roadway but a few "double-barreled" spans also were constructed. In these bridges the two traffic lanes are separated by a wooden partition extending the length of the bridge. The Brown county state park bridge is an example of this.

A few "half-and-half" bridges, having one span covered and one of other construction, may be found over the state. Two such bridges are across White river in Owen county, one at Freedom and one on the Monroe county line at Gosport.

Possibly the earliest covered bridge in the state was completed in 1835 across the Whitewater river in Richmond when the National road was being extended westward. The bridge's greatest distinction, however, was that it literally was built on wool. Engineers encountered quicksand in attempting to build abutments and after repeated failure solved the problem by sinking bags of wool into the excavations. The wool absorbed the water and helped provide a solid foundation. The structure, which was in use

until about 1895, was equipped with windows and shutters.

The Wandering Bridge.

One of the most interesting bridges still in use is the wandering bridge of Grant county. During the flood of 1913, swirling waters of the Mississinewa river rose to the bridge floor and then started the structure on a wild quarter-mile ride down the river. The bridge, like a modern Noah's Ark, finally came to rest in a field and remained there when the waters subsided.

Instead of building another bridge, Grant county commissioners employed George Lemon of Marion to move the span back to its original site. The plan met with widespread skepticism and disapproval, but Mr. Lemon applied unusual ingenuity and skill in accomplishing the task and the bridge today is in constant use and in a good state of repair.

Although most bridges are on public highways, two privately owned structures have been listed. One is located two miles west of Turkey Run state park and the

other is on a farm occupied by W. H. DeMoss near Mt. Carmel, Franklin county.

Serves as Barn.

Unique among the state's bridges, Mr. DeMoss' span also is a barn although it still crosses a stream. The builder of the span, needing both a bridge and a barn, conceived the ingenious plan of combining the two structures into one by placing doors at each end. When the building is used as a bridge, the doors are opened and removable center posts taken out.

Motor and foot traffic don't have a monopoly on covered bridges, however. In 1847 a covered aqueduct was built near Metamora to carry the Whitewater canal across Duck creek. The original bridge was partly open on one side, but when the canal was abandoned and a railroad built on the towpath in 1866 the side was covered with tin to protect the timbers from sparks from passing locomotives. The bridge recently has been repaired by the Whitewater canal association.

Another unusual span was the 600-foot timber drawbridge serving the Wabash and Erie canal. The structure was built in 1838-39 across the Wabash river north of Delphi where the canal entered the river and later emerged on the opposite side. The bridge was equipped with a roadway for the mules and horses that provided motive power for the canal boats. At the insistence of residents who envisioned steamboats plying the upper Wabash, a draw-span was included. It was opened but once for a steamboat. In 1873 the bridge was destroyed by a storm. Railroads, too, used covered

bridges. The last one to exist in the state spanned the west fork of White river near Bloomfield and was used until 1936 by the Bedford-Switz City branch of the Monon.

Crew Played Safe.

It is said that crews of the last trains to use the bridge, a little doubtful of their safety, would halt the train at the bridge entrance so that part of the crew could cross ahead of the engine. The other crewmen, remaining at the entrance, would set the locomotive rolling at a crawl and then board the caboose as it approached them. The others in the crew would board the engine as it passed them on the opposite side of the river. The road was used only for freight hauling during its last years and was abandoned a year before the 1937 flood swept the bridge away.

Under normal conditions, the bridges will disappear rapidly from the more heavily traveled highways. But you needn't worry about the structures on woodland by-roads because most of them will be there when motoring returns as a national pastime. When

Engineers Kennedy, Daniels and Britton built, they built well.



Top — This bridge across Wildcat creek at Pymont, Carroll county, was built with windows in the sides. Added protection against the weather is given by overhangs at each entrance. Below—The only covered aqueduct bridge in Indiana. It was built in 1847 to carry the Whitewater canal across Duck creek at Metamora in Franklin county. Less than 20 years later the canal was abandoned as a means of transportation, but the bridge still stands.



CRAWFORDSVILLE LANDMARK DOOMED

Text and Drawing by Frederick Polley

9-20-42



The old Sperry mill, a Crawfordsville landmark for more than a century, is on the way out—to drag in a popular phrase. It is slowly, but surely, disintegrating. The hammer and wrench of a millwright is at this moment removing the conveyors, shafts and pulleys from the sturdy old oak timbers. Every mechanical unit from basement to “doghouse” will be dismantled. Only the wooden timbers will be spared, and they, too, will go unless some historic-minded person comes to the rescue and saves them for posterity.

These old timbers should be saved. The timbers in the first two floors are oak in sizes up to 10x10 and 12x12 inches, hand hewed as smooth as most milled timbers. One of these large beams was beautifully marked in splashes of quarter-sawed oak. The upper floor is mostly of yellow poplar. It is put together with wooden pegs like our early covered timber bridges. The granite foundations may be leaning a little toward off-center in spots, but the old timbers are good for another century.

There was a public auction held a few days ago, but no real buyers appeared, so the present owner gave the order for tearing down the machinery.

A friend of this column, Mr. H. D. Fyffe of Crawfordsville, sounded the alarm and we risked our last rubber tires to get this drawing. Messrs. S. G. Hinton and W. I. Dalrymple, operators and owners of the mill for 20 years, gave me information used in this article.

The mill was built by Maj. Isaac C. Elston in 1838. About 1846 the property was purchased by Henry Sperry, who operated it for 33 years and gave the name it has been known by until the present time. At different times it was run by Hollowell & Dale, A. P. Thurston, Crabb, Reynolds & Hollowell, and Baldwin & Son. On April 1, 1920, Hinton & Dalrymple became the owners until March, 1941. S. G. Hinton was connected with the mill for 50 years, the last two decades as part owner. Up until 1920 the mill was powered with two turbines fed from a mill race with water from Sugar creek. With a 12-foot head of water a power of 57 horse power was generated. Traces of the old race may be noted in the drawing.

COVERED BRIDGE NEAR HARRODSBURG

18-71-42 Text and Drawing by Frederick Polley



The interest in covered timber bridges seems to be increasing as the summer comes to a close. Many friends of this column have enjoyed the unique hobby of touring the back country to locate examples of this pioneer stream crossing. Some of these people make photographs of the bridges from different angles, a few take color exposures for projection during the long winter evenings, but a majority look up the bridges just to enjoy the picturesque back country roadways.

The most enthusiastic covered bridge "fan" that I know about is Gene Bock, a newspaperman of Anderson. He is a member of the covered timber bridge committee of the Indiana Historical Society, but long before he became a member he was "collecting" covered bridges with his camera. One year ago at the annual convention of the Indiana Historical Society the committee re-

on their original foundations. Mr. Bock had visited all of them and made from one to a dozen photographs of each bridge.

Last Sunday he and Mrs. Bock acted as our pilots and conducted us to a group of covered bridges in Monroe county that we had not seen on our many tours. Most of these were in the vicinity of Harrodsburg and were on gravel roads. The country was gorgeous in early autumn colors. The recent frosts had contributed to drying up the sap and the chemical change hastened the rich hues in the maples, the sumac and even the oaks.

The bridge pictured above is located one and one-half miles from Harrodsburg, and with a sharp right angle turn leads over Salt creek. The setting is picturesque with sprays of sycamore leaves clustering around the entrance. There are four bridges of this type spanning Salt creek within a few miles of this subject. The covering on this bridge should be repaired before bad weather comes. It is now open to the elements near a vital point, the foundation abutment.

TRAIL ONE BEGINS AT THE OLD MILL

11-8-42 Text and Drawing by Frederick Polley



TRAIL ONE BEGINS AT THE OLD MILL

There were only a few visitors at Spring Mill state park last week when we toured the village and hiking trails. At this late day only husky hikers brave the crisp fall air and the rigorous exercises of the foot trails. But it is worth all the time and effort one can put into it, because the values received are immeasurable.

This pencil drawing was made at the footbridge near the old gristmill, where trail No. 1 begins. This trail, to my notion, is one of the most interesting in the park, and to quote from the Conservation Department's guide, will picture the trip:

"It is advisable to enter the trail at the south of the old mill, crossing the millstream and turning right. After passing the site of the old limekilns and ascending the hill one observes, at the left of the trail, one of the largest oaks in the park. Thence the trail

passes the Hamer cemetery, in which many former residents lie buried. At the foot of the hill one may leave the trail to explore Donaldson's cave. Within the gorge which fronts the cave was the log gristmill of Isaac Fife (1815), which was continued by James Lynn, another pioneer."

In this vicinity may be seen the remnants of foundation stones that mark the locations of an early carding-mill and a sawmill. On the return trip you may visit the original cemetery of the pioneer village. A record of the burials here is not known, but it is with cryptic interest that we may view the scene.

The old gristmill shown in the drawing was built in 1817. When the Department of Conservation acquired the site some 15 years ago the mill was restored as nearly as possible to its former condition.

Scenic Splendor From Versailles Cliff Hill

11-29-42

Text and Drawing by Frederick Polley



There are several sights of interest for the visitor to Versailles, the county-seat town of Ripley county, Indiana. The Courthouse should come first on the list because it is a picturesque building with a cupola and town clock. This sturdy old structure was pictured in this feature some 15 years ago.

Vying for first place is the new modern church building, Tyson Temple, a \$150,000 memorial recently featured in this newspaper. A new public library streamlined to harmonize with the church architecture is the Tyson library. These two structures with the new high school building are benefactions of James H. Tyson, a Versailles boy who made good in the drug business in Chicago. He donated the water and sewage system, too.

The recent housing project is really something to boast about. It is a remarkable development for Versailles and will be a major stimulus to the future expansion of this growing community.

We were shown all of these things under the personal guidance of Harry W. Thompson, editor of the Versailles Republican. But

for his most outstanding sight of all he took us to the Cliff Hill cemetery. Standing on the brow of this high cliff with a sheer drop of 100 feet or more to the water bed of Laughery creek is a real breathtaking thrill. Peering over this perpendicular cliff we could imagine the frightful consternation of the terror-stricken grave robber who leaped over the wall on a certain midnight to escape detection.

From this vantage point one can see the serpentine course of Laughery creek as it winds through the valley. There are five road crossings visible, one with a covered timber bridge. This valley is the scene of a new Federal park development comprising 5,600 acres. Far away on the distant hillside is the former home of the Hassmer family, whose benefactions provided this recreational area for Indiana and the general public. A project for the near future is a 30-foot dam to create a 225-acre lake, and the erection of a park hotel.

The pencil drawing shows a covered timber bridge over Laughery creek just at the edge of the city.

New York State Covered Bridges

By Richard Sanders Allen

(Mr. Allen is seeking pictures of covered bridges in the Mohawk Valley. If you have any please write the Enterprise and News.)

After the War for Independence, America began to feel its new-found unity, and sought better means of communication between the member states. This meant connecting roads, and roads must find a way to cross the rivers that flowed from the Eastern mountains to the sea, intersecting all the main arteries of travel.

Where the Post-Revolutionary roads crossed small streams, simple bridges, consisting of logs and rude timbers, were erected. The larger streams were crossed by means of ferries. These larger, deeper streams became the stumbling block of transportation, and the need arose for permanent crossings by means of permanent bridges, even if they had to be expensive structures of many spans.

Private companies were formed to have bridges erected at necessary crossings on the new turnpikes. The building contracts for the bridges were let to the famous bridge-builders of the day; Theodore Burr, Timothy Palmer, Lewis Wernwag, and other masters in the framing of wood, many of whom had served their apprenticeship in the shipyards along the New England Coast. These men who built the early big bridges were the first of the Empire Builders.

In New York State, the first large wooden bridge was erected in 1804, across the Hudson at Waterford, under the direction of Theodore Burr. Burr used the principle of the arch in this bridge, a principle which had been forgotten since the Italian Renaissance, but, thanks to Burr, was rediscovered and is the main feature in the construction of thousands of steel bridges today.

The Waterford Bridge was a wonderful structure built of huge yellow pine timbers, such as were then available, and stretching 671 feet across the Hudson. It stood for 105 years before it was finally destroyed by fire in 1909.

Theodore Burr went on to build another famous New York bridge, the Mohawk bridge at Schenectady, in 1808. This Schenectady bridge was a magnificent failure. It was the first American suspension bridge, the suspension members being made of heavy wooden planks, lapped and bolted together, and suspended from wooden superstructure erected on the abutments and piers. After 20 years it showed such alarming signs of collapsing that new piers were built in the river under the sagging suspension members. Then it was covered and each span being at different heights and angles, it became an odd, serpentine appearing struc-

ture which lasted another 45 years.

The early big bridges were not originally covered. Covering seems to have been an afterthought that increased the life of the bridge from 10 to 50, and sometimes 100 years. The wooden bridge builders of the past century build better than they knew, and when they, or the custodians of their bridges adequately protected their main timbers from moisture, the possible life-span of their structures is still unknown.

After the War of 1812, the demand for adequate bridges increased to an even greater extent. Bridges were needed for the smaller and medium sized streams, as well as for the broad rivers.

A simply constructed, yet strong bridge was the order of the day, and to fill this need the lattice bridge was designed. This was the invention and patent of Ithiel Town, an architect of New Haven, Conn. Town's patent bridge used small, easily available wood planking that could be obtained or sawed at any saw mill. The sidewalls were composed of a criss-cross of many planks bolted together, with diamond-shaped spaces between, so that the walls themselves held up the bridge floor. Although Town designed the state capitol buildings in North Carolina and Indiana, his covered bridge patent made his fortune, for royalties from the builders who used his patent poured in from all over the Eastern States.

Various other trusses were developed for use in covered bridge building, some of which received prominence in the different sections of the country in which they were designed, and all of which, good and bad, contributed to the science of bridge building.

The next type of widely used truss was patented in 1840 by William Howe of Springfield, Mass. This truss, the appearance of which roughly resembles the letter "X" in a box, marks the transition between wooden and iron bridges, for iron rods and bolts were used extensively in its construction. Howe Truss bridges were held in high esteem and the principles on which they were de-

signed are found in steel bridges of the present day.

It is a surprising fact that over 2,000 covered wooden bridges are in use in the United States and Canada today. In Oregon, Northern California and Quebec, where timber is plentiful, they are still being built. Among the states, Ohio leads with 609 covered bridges, followed by Indiana, Pennsylvania and Vermont. In the Green Mountain State 165 of these structures still exist, on the main travelled highways as well as on little used hill roads.

Our own state of New York has 46 covered bridges still standing within its boundaries. 18 of these are in Delaware county and the rest are scattered about the Eastern part of the state.

New York's most famous existing covered bridge is at North Blenheim, over Schoharie creek. It is the longest single span covered wooden bridge in the world, with a clear span of 210 feet. Its construction is also unique, for it is built with a single arch, extending from the abutments to the peak of the roof. The entire bridge which has two roadways, is dependent upon this arch and upon the Howe Trusses which comprise the remainder of the construction.

Nicholas Montgomery Powers of Pittsford, Vt. was the designer and builder of this bridge. Powers was a professional bridge builder usually building bridges on Town's patent lattice design, but this bridge shows that he had good ideas of his own. Blenheim Bridge is no longer used, but, preserved as a public monument, it stands today staunch as the day it was completed, 87 years ago.

Contrary to general belief, few existing covered bridges are over 100 years old. In New York, the oldest known covered structure is Perrine's Bridge over the Wallkill at Rifton, in Ulster County. This bridge was erected in 1850 and is almost a pure example of the type of arch bridge such as Theodore Burr originally designed at Waterford.

Other bridges dating from the 50s are found in Washington and Delaware counties, usually lattice bridges on Ithiel Town's plan. Washington county has taken the admirable course of preserving her five covered structures, and has restored, strengthened and painted them.

In Delaware and Sullivan counties, the lattice bridges all have wooden buttresses further to strengthen and hold the lattice trusses upright; a feature that found favor in this region, but seems to have been neglected in other parts of the country. These buttresses are also found on the west branch of the Delaware, in bridges at Hamden, Hawleys and Colchester Sta. These bridges were constructed just prior to the Civil War by Robert Murray, a capable Scottish born carpenter-builder of Andes, N. Y. Mr. Murray also built the bridge at Downsville, in 1854, furnishing all the material for the bridge, from the river bed up, for \$1700.00.

Fitch's bridge over the west branch of the Delaware at East Delhi is an interesting structure, due to the fact that the builder's markings are still visible on its lattice planking. Each member has a letter and a number painted on it, indicating that the bridge was probably planned and fitted in a nearby field before its erection across the river.

An interesting sidelight here is that the timbers lettered "East" were finally erected on the west side of the bridge, and those marked "West" comprise the east truss. Evidently the builder was a bit mixed on his directions, or else was too far along on the bridge before he discovered his mistake.

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Far to the north, across the east branch of the Ausable river at the little village of Jay is the only covered bridge in the Adirondack region. It is a long 3-span bridge, built in 1857 to replace an open wooden bridge which went out in a flood the previous year. From the appearance of the bridge, it is apparent that a portion of the old bridge was saved. Then a long wood and iron Howe truss span was erected across the rest of the channel and a covering placed over the entire 240 foot structure.

The longest covered bridge in New York is at Colchester, near Downsville. Originally of two spans, it has been strengthened by the addition of another pier, and stretches a little over 300 feet across the east branch of the Delaware.

In contrast to this lengthy structure are the tiny 25 and 30 foot bridges over Dry Brook, reached by a dirt road out of Arkville. These are the simplest of covered bridges, their trusses being in the form of a wooden triangle. Their setting is a very picturesque one, the three upper bridges being in the midst of pine forests, while the two lower ones

serve a few farms in the wider valley.

Covered bridges are not all found in rural sections, however. In the heart of the city of Troy is the Oakwood cemetery bridge. This is a Howe truss structure of wooden timbers and iron rods, built in 1885 to provide a new entrance to the cemetery. It has ornamental portals, a sidewalk along one side, and is sheathed with iron. But the unusual thing is that it spans no placid or rippling stream, but is a highway overpass over the Boston and Maine railroad tracks.

The little known covered bridges in New York should be allowed to stand wherever it is possible to do so. With their different and varied types of construction, they are monuments to

the early unsung engineers that built them, and relics, too, of a quiet unhurried age when America was young.

Covered bridges still have a place in the transportation network of today. When and where steel is costly and timber is cheap, on secondary roads where traffic is light, the covered bridge is still an economical, logical and efficient structure.

Richard Sanders Allen.
Round Lake, N. Y.

The above talk was delivered by the author on a program entitled, "Walls Tell a Story," sponsored by Union College and the Albany Chapter of the American Institute of Architects, over WGY, Schenectady, N. Y. at 5:45 P. M. June 18, 1942.

PIONEER CHURCH IN BROOKVILLE

Text and Drawing by Frederick Polley

1-10-42



Here is a quotation from an illustrated folder of information about the interesting county seat of Franklin county: "Brookville, deep in the heart of lovely, historic and scenic Whitewater valley, the garden spot of the Middle West." Whatever else the town is noted for, it is the center of one of the most picturesque sections of Indiana hill country and the birthplace or home of a long list of notable pioneer men and women of the early 19th century.

The first land entered in the present Brookville section was early in 1804; the town was platted in 1808. The United States Land Office was established here in 1823. The first settlers came into the section from the Carolinas and the foothills of the Alleghenies. They were hardy pioneer stock and the settlement prospered. In 1815 there were 9,370 people in the newly organized county. This is almost half of the present population.

The interesting church and cemetery shown in the drawing, now owned by the German Lutherans, bears a tablet with this inscrip-

tion: "Deutsch. Ver. Evang. Protestantische St. Thomas Kirche, A.D. 1872." This denomination was organized here in the early 1840s and on July 6, 1848, they purchased this building from the Presbyterians.

Going back to the beginning of this church history we find that the building shown above was built by the Methodists in 1821 and sold to the Presbyterians in 1840. The Methodist denomination was organized in Brookville in 1806 when the Whitewater circuit was formed and the first regular classes formed in 1809 by the Rev. Hezekiah Shaw of the Ohio Conference. In the latter part of 1821 Amos Butler deeded to the trustees of the Methodist church the ground and construction of the little brick church building was begun immediately.

In a brief search of the cemetery the earliest burials noted were: "James Goodwin, July 13, 1817, aged 20 yrs," and "Eunice Goodwin, Sept. 6, 1817, aged 2 months."

George Washington's Home at Mount Vernon

Text and Drawing by Frederick Polley

2-21-43



The anniversary of George Washington's birthday last year came on a Sunday and in this feature I presented a drawing of "Wakefield," a reproduction of the original homestead of Washington's father. That building was constructed on the original site, on the old foundation of the homestead, and followed as nearly as possible the architectural style of the birthplace of George Washington.

There have been pictures shown in some historical books that purport to be the birthplace of Washington. Most of these present a small, cabin-type of building. The reproduction of the original building was erected from funds provided by Congress, and shows a commodious, four-chimney type of Virginia homestead, a building more in keeping with the kind a wealthy plantation family would own. George's father owned "land in four counties, more than 5,000 acres in all." Besides, he was interested in iron mines, and had once been a captain of a ship carrying iron ore to London.

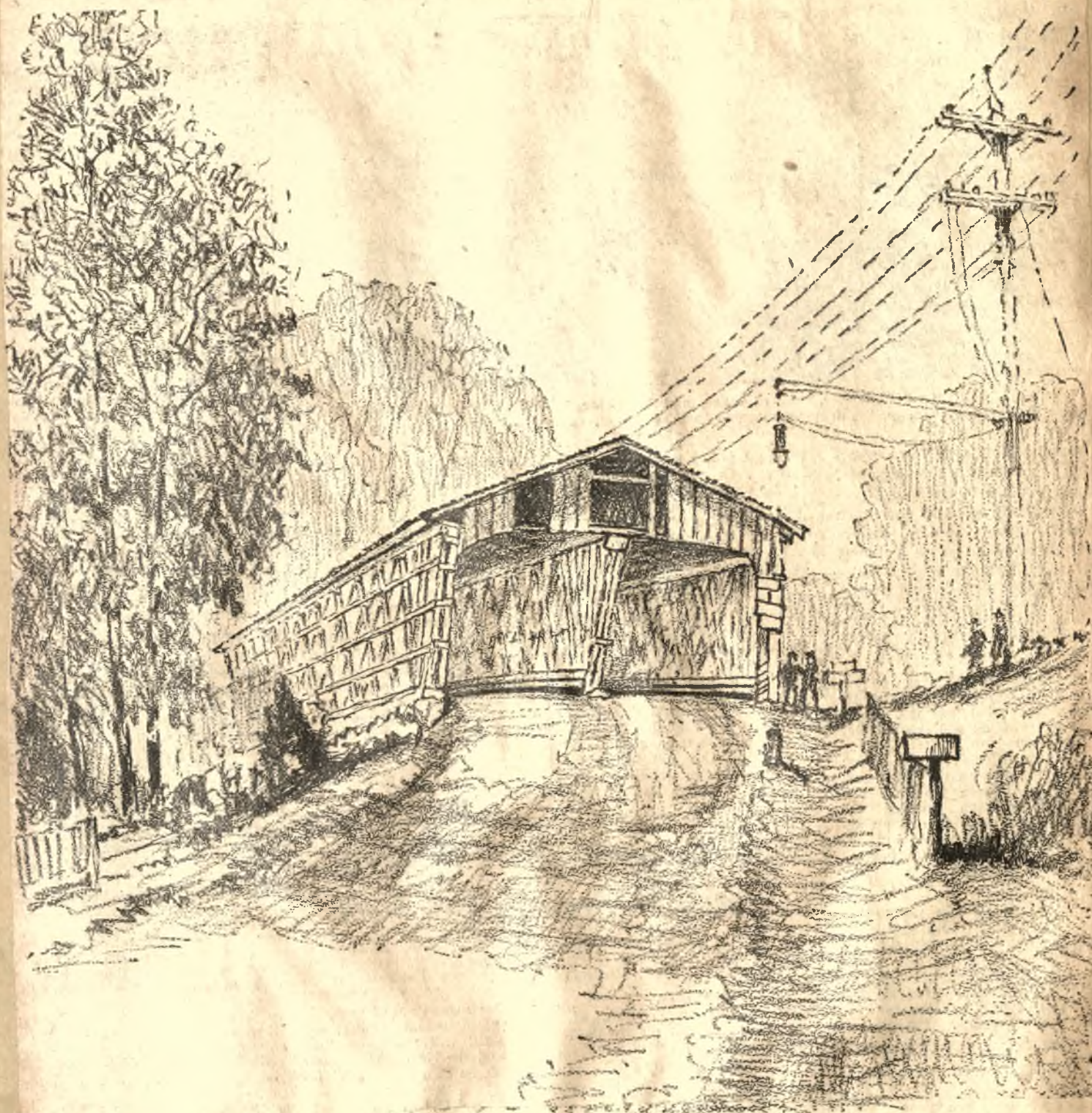
Lawrence, an older brother of George, was educated in London. On the death of the father George, then 11 years old, was given the family home, and Lawrence was given the great plantation home at Mt. Vernon. This building is shown in the above drawing. Lawrence while in England served for a time in the British navy under Admiral Vernon, and it was in honor of his old commander that Lawrence named his plantation Mt. Vernon.

On the death of Lawrence the Mt. Vernon estate fell to his daughter, with George as guardian. On her death, Washington became owner of this immense plantation. Many years later George married a rich young widow, Martha Custis, and it was to this home at Mt. Vernon that he brought his bride.

It was from this beautiful homestead on the Potomac river that Washington was called to become commander of the American armies by the Continental Congress, and later to become the first President of the United States.

PICTURESQUE LANDMARK AT RICHMOND

Text and Drawing by Frederick Polley



Prior to the era of gasoline rationing a special trip to Richmond produced this crayon sketch of the pioneer covered timber bridge over the Whitewater on Bridge street in West Richmond. It is affectionately known in that section as "Happy Hollow bridge" and this name is used in the official designation of bridge nomenclature in the Indiana Historical Library files.

This bridge is a type almost extinct in Indiana. We have but few examples of two-way or double tunnel covered bridges in use now. The old bridge at Yountsville, near Crawfordsville, is one of these examples and the bridge now in Brown county state park, formerly over Ramp creek at Fincastle, Putnam county, is another.

The Richmond bridge appears to be in fairly good repair regardless of the fact that the siding has been removed and its "vitals" left open to the weather. Rain and snow are the enemies of these wooden bridges and very soon this remarkable old landmark will be in a condition beyond reasonable repair.

Lena M. Hiatt, a photographer and lover of these pioneer relics, informs me that she has written a letter to the mayor about the

bridge and hopes to get a campaign started to restore the old bridge. If the committee on covered timber bridges of the Indiana Historical Society can be of additional service to save this example of pioneer bridge construction for posterity, we extend our offices.

There was a time when Richmond and Wayne counties were well serviced with covered timber bridges. Miss Hiatt has uncovered an old bird's-eye view of the city that shows all the bridge crossings in Richmond. Most of these were covered bridges. Records in the Indiana Historical Library give a total of 20 covered bridges in Wayne county. All of these have been replaced except this one at Richmond and the Mitchell bridge over Noland's fork two miles southwest of Fountain City. That is a single span Burr truss built in 1910 and may stand for some time. Regardless of this possibility, however, the Richmond people should save the rare example in the "Happy Hollow" section of the city. I predict there will never be another covered timber bridge erected in the county and sincerely hope this one can be saved.

Pioneer Mill at Richmond Now a Memory

Text and Drawing by Frederick Polley

5-2-43



The old water-power mills of early Indiana have all but vanished from the memory of those in present-day advanced civilization. Examples of the pioneer "side-wheelers" that were so common in the 1800s have disappeared. Beck's mill near Salem and the reconstructed mill at Spring Mill state park are the only ones in the state that have the overshot side wheels still turning out grists. Neither of these mills grind commercially, but because they are industrial relics of the past they attract a multitude of visitors annually.

The mill pictured in the above drawing formerly stood in the area now included in Glen Miller park at Richmond. It is interesting to learn that it was a sawmill. Most of the mills sketched for this feature have been gristmills or flour mills. This particular mill was built by Nathan Hawkins on his farm about the middle of the 19th century and operated by him until 1880, when the land was sold to John F. Miller, division superintendent of the Pennsylvania Railway. Later when the city of Richmond came into possession of the tract it was named Glen Miller park.

For some years this old mill building was used as a bath house and recreation center at the park but was condemned and later removed. It is said that the timbers in the building were remarkably well preserved. Most of these pioneer buildings were well made of good native materials and this one was no exception, but rather a

characteristic example of honest construction. It was built by a prominent member of the Friends church.

In 1810 John Hawkins Sr., the father of Nathan, built a sawmill on the east fork of the Whitewater river at Richmond. Charles Moffit about 1816 built a gristmill a short distance downstream. This backed up the water at the sawmill and the time-honored question of water rights flared up, but the men were both members of the Friends church and a committee of church people settled the matter in the meeting house instead of in the Courthouse. Grist was more important to the people and grists were given a priority basis. The sawmill closed. About 1820 he built a sawmill above the Gaar bridge. Some 30 years later his son John Jr. rebuilt and operated it until about 1870.

The background material for this article was furnished to me by Mrs. Alvin T. Coate of Indianapolis and I wish to acknowledge her help and guidance in its preparation. Mrs. Coate, the former Evelyn May Alexander, is a direct descendant from John Hawkins Sr., who came to the site of Richmond in 1807 and settled on land now a part of Glen Miller park. She remembers this old mill quite vividly and visited it often when it was operated by her uncle, Nathan Hawkins. The drawing above was made from old photographs in her possession and from a study of an original oil painting in her home made by Frank J. Girardin. Mr. Girardin, an artist of Richmond, painted many scenes in and around Richmond and Wayne county.

CHAPEL OF ST. AGNES IN THE HILLS

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Text and Drawing by Frederick Polley.



In a grove of young oak trees north of Nashville, Brown county, nestles a shrine to St. Agnes, virgin and martyr of early Christian times, the Chapel of St. Agnes. This new chapel, dedicated Oct. 11, 1940, is the first Catholic church in the history of Brown county.

Located in the picturesque hill country, the little chapel was designed by the architect William J. Strain to blend harmoniously with the pioneer log cabins of the community. The exterior is built of sawed oak logs, stained a dark color. The foundation is of native sandstone and the roof is of hand-split cedar shingles. The porch has a stone floor and stone steps. The massive chimney is constructed of stone found in the vicinity. The windows are steel casements with pastel shades of glass leaded in diamond design. An exquisitely carved limestone crucifix to serve as a wayside shrine is set in a niche in the chimney.

The interior floor and pews are of light oak with walls of knotty pine. All holy water fonts, votive stands, table supports and candlesticks are of wrought iron. There are three statues in the chapel carved from a fine-grained limestone, representing the virgin St. Agnes, the Blessed Virgin and St. Joseph.

The Chapel of St. Agnes was the gift of Joseph M. Nurre and family, formerly of Bloomington. The chapel was placed under the patronage of St. Agnes, patroness of Mrs. Nurre. Mr. Nurre died in February, 1943.

Bishop Joseph E. Ritter officiated at the dedication of the chapel. The Rev. Francis Kull is resident pastor of the Chapel of St. Agnes. His residence, the Vicarage, nearing completion in the vicinity, is built of native logs to harmonize with its surroundings.



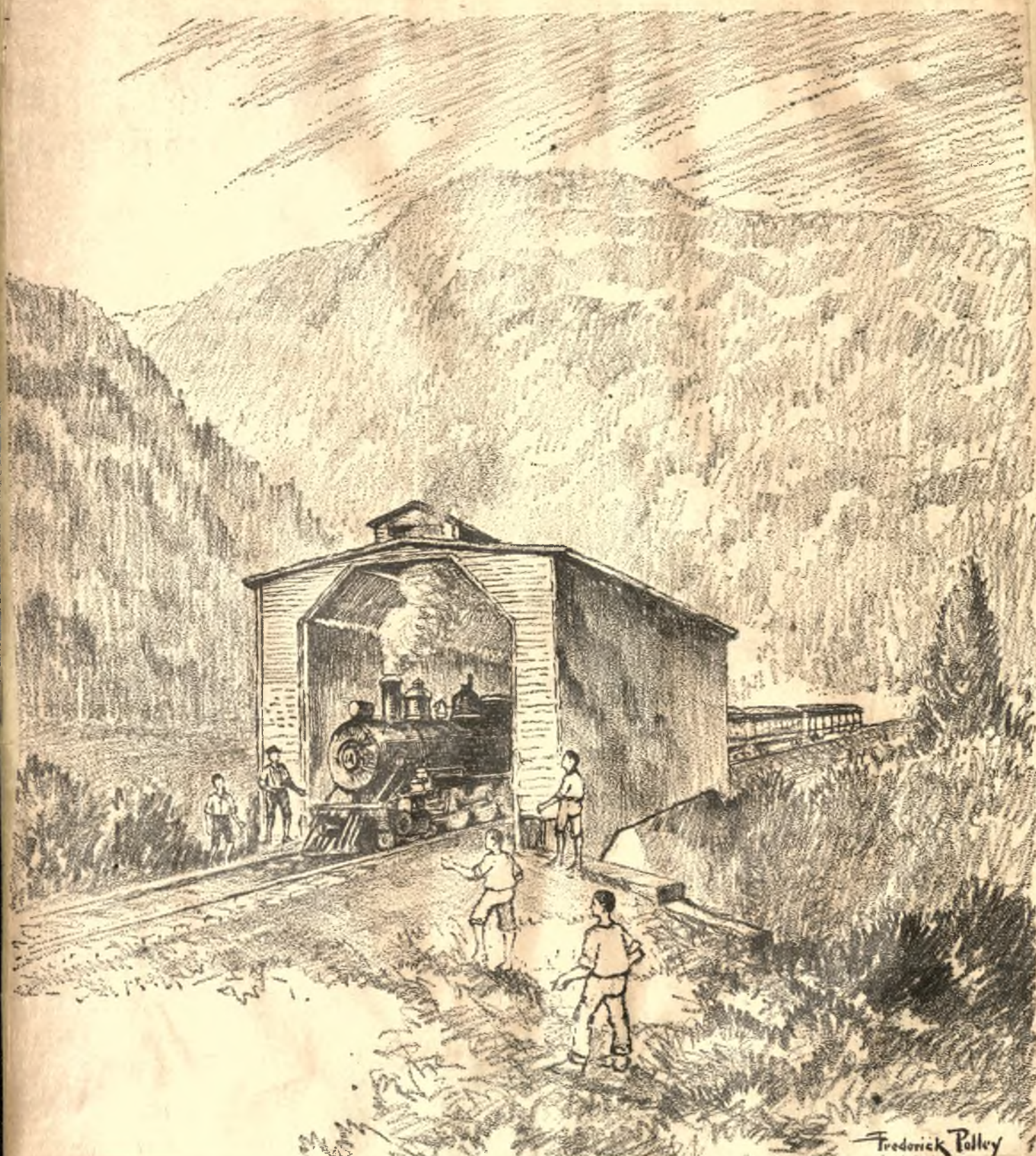
ONE OF THE ETCHINGS by Frederick Polley to be exhibited at the Hoosier Art Gallery.

By LUCILLE E. MOREHOUSE.

WHEN one's downtown job means spending the working hours where there is little that appeals to the esthetic nature, it might take the place of a vitamin tablet to spend a part of the noon hour in the display galleries of the nearby art stores, Lieber's on Washington street or Lyman's on Monument circle. During the off-season for special exhibitions gallery visitors would not expect to find one-man shows—but all the more reason to be able to pick and choose and thus please the eye with some rare canvas or other that has been tucked away among paintings which are kept regularly in stock.

A Railroad Covered Timber Bridge

Text and Drawing by Frederick Polley



Frederick Polley

A covered timber bridge to carry a railroad over a stream would seem to be a real novelty in these days of modern transportation, but our records show a number of such structures in this country. The railroad covered bridges that are in use at this time are usually on branch lines where travel is limited to a few trains.

Here in Indiana may be seen some of the most interesting covered bridge construction in the country. There are two covered bridges on private property, one relocated in a city park, one at the entrance to a state park, one aqueduct covered timber bridge, and 192 covered bridges on public highways. According to our records there are no standard covered bridges on railroads in Indiana. The B. & O. railway maintains a trestle timber bridge over a deep valley crossing in Ripley county that is 112 feet above the stream and 1,400 feet long, but it is not a covered bridge. Right here in Marion county there are five covered timber bridges in use on highways.

The covered timber bridge shown in the drawing above is located on a narrow-gauge railroad in the Tennessee mountains near the village of Hampton. The drawing was constructed from a series of photographs taken by Gene Bock of Anderson, Ind. The passenger train shown emerging from the bridge is really somewhat of a toy train used principally for excursion outings, and is known locally as the "Tweetsie."

Melvin Davies, member of the covered bridge committee of the Indiana Historical Society, reports that the covered timber bridge over Big Raccoon creek, one mile west of Portland Mills, Parke county, was destroyed by fire Dec. 22. The bridge was built in 1916 by J. A. Britton, one of Indiana's famous covered bridge builders. This was a single span, Burr arch bridge, 160 feet long.

Indiana D.A.R. Founded Fifty Years Ago

Text and Drawing by Frederick Polley



The Caroline Scott Harrison chapter of the Daughters of the American Revolution was founded in this city on Feb. 21, 1894, and one week from tomorrow will be its 50th birthday anniversary. It had its beginning in the old Propylaeum building that was located in the section now occupied by the War Memorial plaza. Mrs. Merrick F. Vinton was the first regent of the chapter, serving one year as was the custom at that time. The chapter was incorporated Feb. 2, 1901. Mrs. Charles Warren Fairbanks, member of the local chapter, served as president general of the national society from 1901-1905, and officiated in Washington, D.C., when Memorial Continental Hall, national society building, cornerstone ceremonies were celebrated.

The building shown above at 824 North Pennsylvania street is the home of the Caroline Scott Harrison chapter of the D.A.R. It was purchased during the regency of Mrs. Mary Maud Darrach,

1921-25, and the auditorium is named "Darrach Hall" in her honor. The building contains, besides the auditorium, the office of the chapter, a library, a museum, committee rooms, and rooms occupied by the Indianapolis Literary Society, Indianapolis Free Kindergarten Society, and the Covenant Orthodox Presbyterian Church.

Mrs. Herbert R. Hill is regent of the Caroline Scott Harrison chapter and with other members of the official board of control are planning the reception and tea this afternoon in honor of the president general of the national society, Mrs. William H. Pouch of New York.

The purposes of the Daughters of the American Revolution given in the official statement of the society follows: "To cherish, maintain, and extend the institutions of American freedom; to foster true patriotism and love of country, and to aid in securing for mankind all of the blessings of liberty."

Fragment of Thompson Mill at Edinburg

Text and Drawing by Frederick Polley



The drawing above shows a glimpse of the tail race of the old Thompson mill at Edinburg. This mill is located a short distance from a former mill built about the year 1826 by James Thompson, pioneer miller, who came to the Blue river settlement at Edinburg with his father and family from Granger county, Tennessee, early in 1800. He married Isaac Collier's daughter in 1825, and soon thereafter built a saw and grist mill on Blue river. Later on he erected a woolen mill. This latter activity was replaced with a large six-story brick flour mill sometime in 1852.

In 1859, the son, John A. Thompson, took over

the operation of this flour mill and built up a large and productive milling business. In 1872 the mill was destroyed by fire, but was immediately replaced with a new building. The mill was water powered from Blue river. The dam for impounding the water is located across the road from the mill and was built in 1884. The channel for the upper raceway runs under the modern hard-surfaced state highway.

The mill has not been operated for many years, but its power plant was used not so long ago for furnishing light and power for the city of Edinburg.

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Covered Bridge Now a Sheep Barn

Text and Drawing by Frederick Polley



Anything can happen in 30 years, so, with this statement as a premise, the chairman of the covered timber bridge committee of the Indiana Historical Society does not feel so awfully embarrassed to report that a covered bridge that has been lost for 31 years has just been found. The drawing shows a view of a sheep barn on the Nathan Arbuckle farm, at the edge of Homer, Rush county, Indiana, that formerly carried traffic over Mud creek, some 50 yards from its present location.

The bridge was washed downstream from the road crossing during the flood of 1913. It was "beached" on land owned by Nathan Arbuckle, who purchased the structure from the county and erected it as it stands today on stone abutments over a dry stream bed with graded approaches that simulate its former character. The lean-to shed and corn crib does not altogether camouflage the old covered bridge.

The credit for this "find" goes to Gene Bock of Anderson, a member of the covered timber bridge committee of the Indiana Historical Society, who has made a serious study of covered bridges of Indiana.

Nathan Arbuckle, a pioneer farmer and industrialist of Rush county, accumulated large land holdings in the vicinity of Homer. He built a saw-mill, tile works, grain elevator and other major improvements that gave impetus to the growth of Homer. The Columbus and Cambridge City branch of the Pennsylvania Railroad serves the town. There are two churches, two lodges and a post office here.

On the death of Nathan Arbuckle, Jan. 12, 1925, the estate was divided and the section of land on which the old covered bridge stands is now owned by Mrs. Hazel M. Goldbach of Indianapolis, a descendant of Nathan Arbuckle. Fred Arbuckle, a son of Nathan, lives in Rushville.

Pendleton Named for Pioneer Settler

Text and Drawing by Frederick Polley



Pendleton, in Madison county, dates back to the beginning of early Indiana. It was a community in Indian times, although Andersontown, now Anderson, was the tribal seat of Chief Anderson of the Delawares. The principal Indian trail from Andersontown west to William Conner's Indian trading post (near Noblesville) followed the west fork of White river rather than the basin of Fall creek and missed by a few miles the present site of Pendleton.

Thomas Pendleton, an early settler on the headwaters of Fall creek, owned the land on which the town of Pendleton is located and when the town was laid out in 1830 his name was given to the new town. For some four years prior to the establishment of the Madison county seat at Anderson the town of Pendleton was the seat of justice. When the Indianapolis & Bellefontaine Railroad was completed through the town Pendleton began to prosper.

The drawing above shows the railroad station at Pendleton and

the Pritchard & Rafert grain elevator. The Hardy Manufacturing Company, formerly a producer of automobile parts, is now doing war equipment work. This and the Fall Creek Cannery—not included in the sketch—are the chief industries of the town. While the new state highway and the relocation of the main line of the railroad bypass the town the change has added the values of neighborly solidarity and peaceful dignity traits that distinguish a fine residential community. There are no vacant homes in Pendleton.

There are three churches—Christian, Methodist and United Brethren—a Lions Club, a Carnegie library, and near by is a settlement of Dunkards and a Friends church. The town supports a newspaper, the Pendleton Times. I am indebted to the editor and publisher, Harold Weaver, for helpful information.

Pendleton was the former home of Ward G. Biddle, vice-president and treasurer of Indiana University; also the birthplace of Walter Dorwin Teague, prominent artist-designer of New York city.

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Maple Sugar Camps Are Hard to Find

Text and Drawing by Frederick Polley



Maple sugar and molasses camps once so prevalent on Hoosier farms are now in my restricted area of travel practically nonexistent. A recent search of northern Marion county and the southern part of Hamilton county yielded one ghost camp. This was the basis for the drawing above, but the details showing action and the cabin are purely imaginative in every particular.

This camp was found on the farm of Grover Fuller, east of Fisher's station in Hamilton county. Ruins of the furnace and the smokestack was all that remained of the camp in a maple grove that in former years provided maple sirup for Mr. Fuller's family and a few of his neighbors. I did not get to interview Mr. Fuller, because of gasoline restrictions and the extra distance to his farm home, so I'm sure he will be amazed, if not actually astounded, at my reconstruction of his camp.

Before starting out on a hunt for "sugaring off" camps I did considerable telephoning in the neighborhood, not to mention a bit of telegraphing to Noblesville, Cicero and Fisher's for information

about former camps. Aaron Kelley formerly operated a camp each spring on his place near Riverwood, northeast of Noblesville, but he now works at the Remy plant in Anderson, so another casualty can be credited to the war effort. In past years there were camps in the vicinity of Northern Beech and the Camp Fire Girls' summer camp, but blocked roads and bridge repairs prevented further research in this neighborhood.

There are several reasons for the disappearance of maple sugar camps and the principal one is the cost of processing the maple sap. A good run of sap depends to some extent on the late winter weather. This year, with light freezing weather, a full run of sap would probably be restricted. The "boiling-down" process is extremely expensive if fuel must be purchased. In these days wood is a war necessity and to buy coal would be out of the question. It would seem from my limited investigation that maple sirup or maple sugar will be extremely scarce this spring in the vicinity of Indianapolis.

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Polley, Frederick

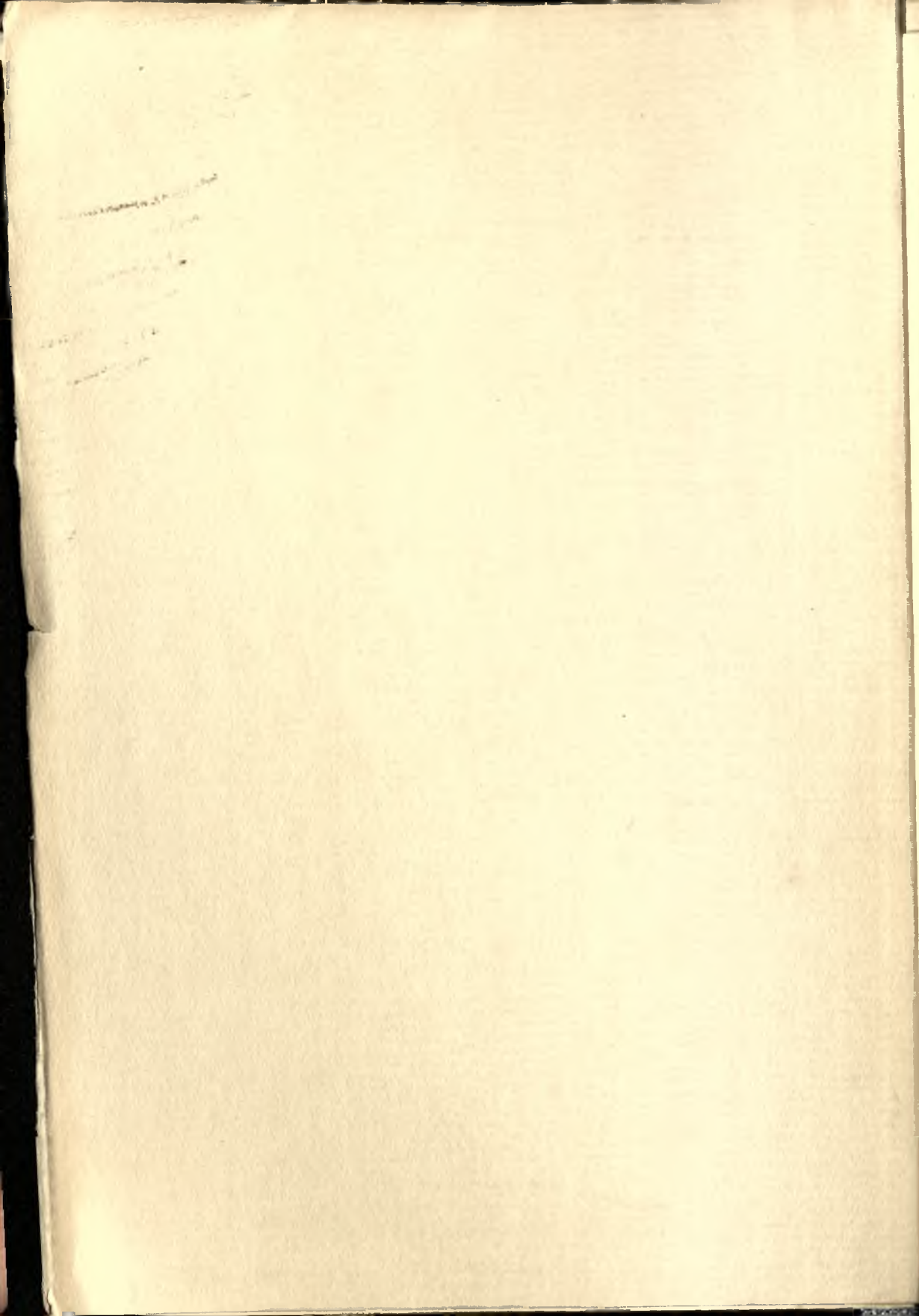
INDIANA ROOM

PAMPHLET FILE

LITERARY
INDIANA

REFERENCE
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Scabbe

LITERARY INDIANA

R. KATHARINE BEESON

Drawings by

FREDERICK POLLEY

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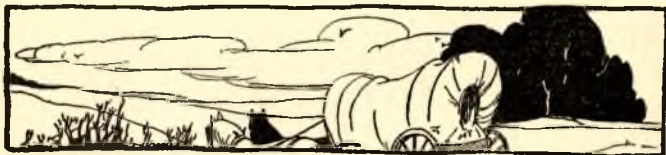
THE BOBBS-MERRILL COMPANY

INDIANAPOLIS

NATIONAL EDUCATION
ASSOCIATION

THE BOBBS-MERRILL COMPANY
T greets you and begs the
honor of offering you herewith
a pleasant reminder of a few
of Indiana's famous sons and
daughters. It will be a pleas-
ure to serve as your guide
while you discover others.

1925



In the Beginning

BEFORE Indianapolis was born, her sister city, Boston, had already passed bravely through the trials of her literary infancy, childhood, and adolescence, and had launched confidently upon her adult career of letters. Indeed, at two hundred, a city is almost old, as America reckons ages, and Boston had nearly reached her two-century mark.

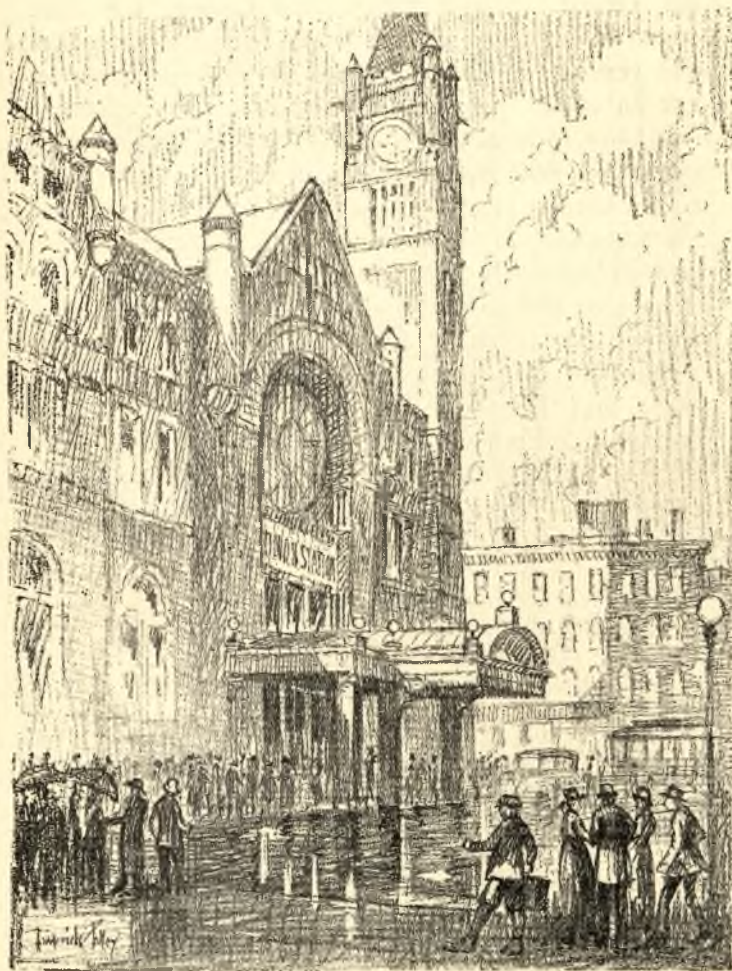
While the Middle West was still in homespun jumpers, coon-skin cap, and puncheon-floored log cabin, New England had achieved the dignity of broadcloth coat, beaver top-hat, and columned portico. One of her sons had written *Thanatopsis* before Indiana was a state at all. Whittier was in the full tide of his literary success, and Longfellow, poet of traveled culture, had been for a score of years professor of belles lettres at Harvard before Riley, the Hoosier Poet, was born. Wherefore, the East was much inclined to look "with a certain condescension" upon Indiana, the child of the Middle West.

When Sarah T. Bolton, in 1851, wrote her humble lyric, long since become famous, which



Suggested by
An Old Print

SITE OF UNION STATION, INDIANAPOLIS, ONE HUNDRED YEARS AGO



THE UNION STATION, INDIANAPOLIS

she called, *Paddle Your Own Canoe*, she had spent twenty years in Southern Indiana, then but one remove from wilderness. In the isolation of her cabin in the clearing, she had lived distant neighbor to a race of hardy Hoosiers, native and imported, who had just begun to fight their way to the comforts of civilization. The refrain of the old song may have been, at first, merely a brave woman's whistle to keep up her own courage, but it became the common slogan of sturdy men and women compelled to fight daily battles with the terrors of the wilderness—wild animals, redskins, and that worst foe of all, "chills and fever." A good neighbor was this early writer, both in her frontier cabin and at Indianapolis, where she arrived from Madison in 1851, to lend a hand in the building of Indiana's capital city.

"They learned to sing in Nature's solitude,
Among the free wild birds and antlered deer,
In the primeval forest and the rude
Log cabin of the Western pioneer.

They loved the whisper of the leaves, the breeze,
The rune of rivulets, the birds,
And their best songs were echoes caught from these
Voices of Nature, set to rhymed words."

So sang this early Indiana poet, of her own and her brother and sister writers. Devotees of modern *vers libre* would not call the lines poetry, perhaps, but such was the beginning of Hoosier literature. Not the first Indiana writer, but more than any before her, Sarah T. Bolton combined



WASHINGTON STREET, INDIANAPOLIS, IN 1825

the homely, independent frontier spirit with a certain dignity of expression and a fine philosophy.

“Would you wrest the wreath of fame
From the hand of Fate?
Would you write a deathless name
With the good and great?
Would you bless your fellowmen?
Heart and soul imbue
With the holy task and then—
Paddle your own canoe.”

Did Mrs. Bolton dream, when she left her native Kentucky, that the spirit of her simple lilt would voice the spirit and urge of future generations of Hoosier singers whose songs would become the open sesame to the hearts of men, women, and children in the remotest parts of the earth? Keen as she was, it is hardly likely that she saw so far, for even seers have their limits of vision. Could she have ventured the hope that Fate would permit her pen to strike the keynote of her adopted state's literary success? Who knows?

The way of chronology is generally dull, but sometimes is its own justification. Barely twenty years after Mrs. Bolton wrote the song by which she will always be remembered, Edward Eggleston, preacher, poet, historian, novelist, wrote *The Hoosier Schoolmaster*, in 1871. Born at Vevay, in Switzerland County, in 1837, Mr. Eggleston lived through most of the experiences he has recorded in his story. The tale is “devoid of literary merit”



WASHINGTON STREET, INDIANAPOLIS, IN 1925

if you will, but for more than half a hundred years it has charmed readers of all degrees of culture. Owing nothing to any literary form that had preceded it, the story almost tells itself. Eggleston pictured the frontier life of the 'fifties as he remembered it. Touching with romance and humor a sordid situation, he created a genre, and, through book after book, followed his fortunate lead, carrying his readers with him, interested to the end. *Pictured* life as he saw it! "Put his reader there!"

The sincerity of his method is its chief claim to the consideration it has received. "The first of the Hoosier writers," Mr. Eggleston's brother, himself a writer of note in his day, called the author of *The Hoosier Schoolmaster*; "because he was the first to utilize in literature the picturesqueness of the Hoosier life and character, and to appreciate the romantic and poetic possibilities of that life and invite others to share with him his enjoyment of its humor and his admiration of its manliness." It is quite possible that neither Edward nor his brother, George Carey, saw these qualities so plainly in the days of their pioneer preaching and teaching in the backwoods of primitive Indiana. But twenty years later, even Bud Means might become funny to the teacher who tried to civilize him.

The tremendous vogue of the Eggleston type of novel might have suggested to other writers the continuation of it. Lew Wallace, born at

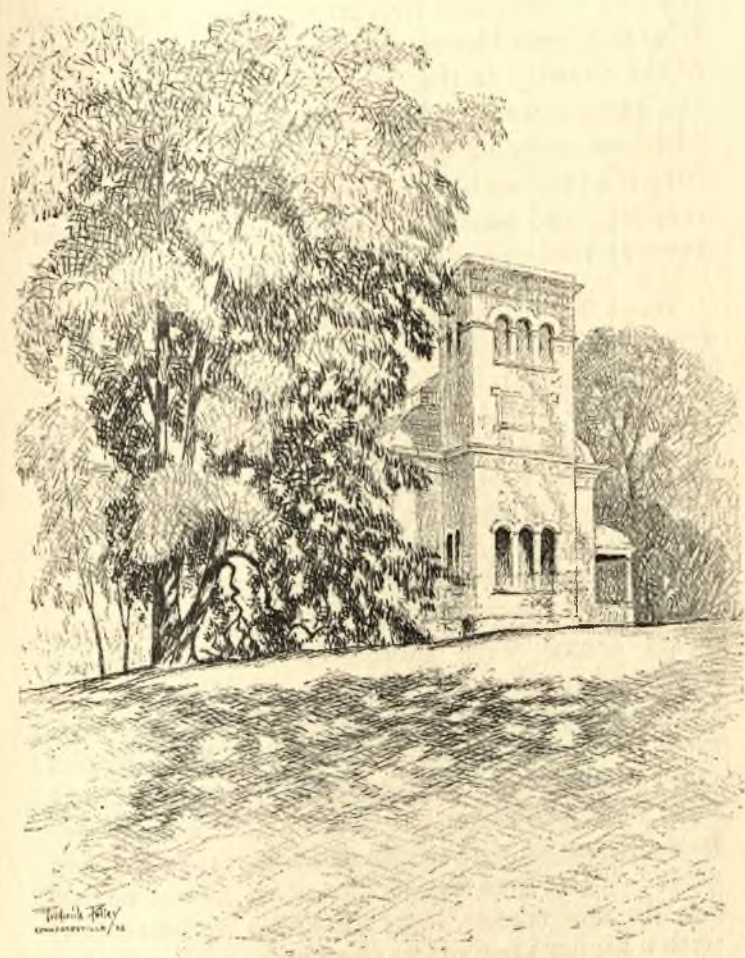


BIRTHPLACE OF EDWARD EGGLESTON, VEVAY, INDIANA

Brookville in 1827, knew frontier life in all its crudity, but he never wrote of it. "An estray from the Orient," he has been called. Seven years he steeped himself in Oriental life, Palestine in the time of Jesus, and then wrote *Ben Hur* in 1880. Distinguished soldier, lawyer, and diplomat, and author of other novels, his fame rests on *Ben Hur*. Critics tell us that Mr. Wallace's syntax is not of the best, but his masterpiece has been read by millions, and its popularity is unabated. It has been staged with outstanding success, and has won for its author a place in the Hall of Fame.

Maurice Thompson, another lawyer who reached the literary heights, was a neighbor of Lew Wallace at Crawfordsville, then called the "Hoosier Athens." Born at Fairfield, Indiana, Thompson was four years old when Wallace began the practice of law at Covington. Reared in the South, he fought in the Confederate Army and then returned to practise law in his native state. Soldier, naturalist, civil engineer, and poet, it was *Alice of Old Vincennes*, written the year before his death in 1901, that gave him world-wide fame.

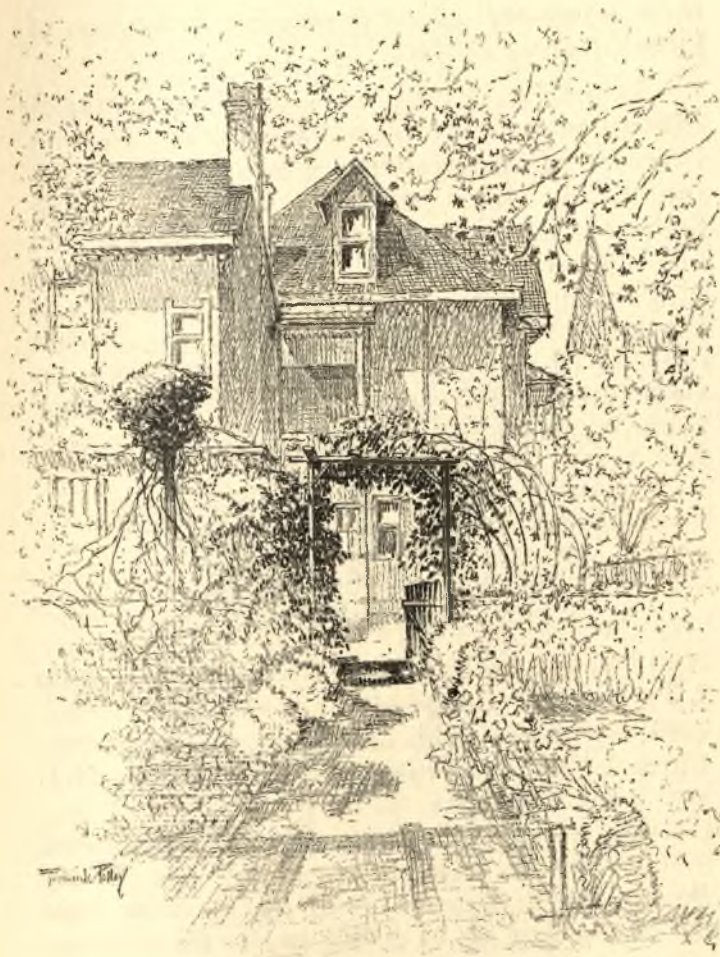
Indiana law offices have provided fertile soil for the germination of fiction of distinction. Out from an obscure office at Shelbyville in 1898, dashed dazzling knights in armor, turning back the hands of old Time's clock and the world's imagination to the days of the Tudors. In a burst of unlooked-for splendor, Edwin Caskoden, otherwise Charles Major, captured the imagination of the fiction-



GENERAL LEW WALLACE'S STUDY, CRAWFORDSVILLE

reading world, and in a trice, "*When Knighthood Was in Flower* bloomed and boomed from one end of the country to the other." As a novel in which the heroine was the hero, as a play in which Julia Marlowe scored a success, as a cinema attraction, Major's venture has marked an era in the writing, reading, and selling of fiction. Mr. Major was born at Indianapolis in 1856.

Gene Stratton Porter has reached and influenced millions of readers by writing only of Indiana people and places, and the birds that were her dearly loved neighbors. "Sincerity was the secret of her success; sincerity and the constant giving of the best that was in her." This has been the verdict of more than one reviewer. Born at Hopewell, the family home in Wabash County, in 1868, the story of Gene Stratton's childhood reads like a fairy tale, while the record of her working years teems with incredible accomplishment. Wife and mother, housekeeper, ornithologist, expert photographer, editor, playwright and novelist! Who can match the record? Mrs. Porter confessed that she "sugar-coated her nature study with fiction in order to bring natural history before the people who would not touch it in its pure state." "The greatest service any piece of fiction can do any reader," she said, "is to leave him with a higher ideal of life than he had when he began." To be "an influence for clean living, for manliness in men and womanliness in women, for love of nature, for honest affection and whole-



WHERE CHARLES MAJOR LIVED IN SHELBYVILLE

some laughter," this was the life aspiration of Gene Stratton Porter.

"At Spencer, in 1869, was born William Vaughn Moody, perhaps the keenest student of American character among American men of letters. Greek mythology, Old Testament characters, Milton and his masterpieces, the beauties and wonders of the New England coast—all these employed his pen, but his most fruitful field of study was the unbroken West. *The Great Divide* was the best outcome of this study and offers the subtlest insight into contradictory American "complexes" yet to be found in American drama.

"The shining water slipped and slipped
Adown the mossy rocks and dripped
From off the fine fringing ferns in drops
Of endless threaded pearls that tipped
The tasseled edges of their tops,"

sang Evaleen, of Lafayette, Indiana's poet of the "dear familiar things of our ever dearest homeland, where the fields are fairer than any anywhere." *The Cascade in the Ravine*—Happy Hollow, near Lafayette—is only one of the "dear familiar things" Miss Stein has commemorated in her two volumes of verse, *One Way to the Woods*, and *Among the Trees Again*. Miss Stein left also a long list of classic stories for children.

What shall be said for the Hoosier Poet, who spoke so eloquently for himself and for his native state? In the old days, before fame came to him,



Cascade in the Ravine
HAPPY HOLLOW NEAR LAFAYETTE

James Whitcomb Riley was as picturesque a troubadour as Villon himself, singing his way to the hearts of Indiana villagers and accompanying himself with his old banjo. No hamlet was too obscure to be enriched by his services. Later, when the world awoke to the value of his verse, his introduction to his readings gave an insight into the great spirit of the man. All his life he had been a devoted lover of Robert Burns, and half shyly he would confess that from his earliest recollection he had been fired with an ambition to do for the every-day speech of humble life in Indiana something comparable to the service Burns had rendered the speech of the humble Scot.

Poems Here at Home

The Poems here at Home!— Who'll write 'em down,
Jes' as they air—in Country and in Town?—
Sowed thick as clods is 'crost the fields and lanes,
Er these-'ere little hop-toads when it rains!—
Who'll "voice" 'em? as I heerd a feller say
'At speechified on Freedom, t'other day,
And soared the Eagle tel, it 'peared to me,
She wasn't bigger'n a bumblebee!

What We want, as I sense it, in the line
O' poetry is sompin' Yours and Mine—
Sompin' with live stock in it, and outdoors,
And old crick-bottoms, snags, and sycamores:
Putt weeds in—pizen-vines, and underbresh,
As well as johnny-jump-ups, all so fresh
And sassy-like! and groun' squir'ls, yes, and "We,"
As sayin' is, "We, Us, and Company!"



LOCKERBIE STREET
WHERE JAMES WHITCOMB RILEY LIVED IN INDIANAPOLIS

Vevay, Brookville, Madison, Crawfordsville, Shelbyville, Hopewell, Spencer, Lafayette, Greenfield—names of sacred association all! Bolton, Eggleston, Wallace, Thompson, Major, Porter, Stein, Riley! All are gone. Paraphrasing Riley, we will not say that they are dead, they are “just away.”

How did Hoosiers, collectively, become a “scribbling and forth-putting people”? What is the force that has transformed the once opprobrious term, Hoosier, into a title of distinction? What blended strains of race, what foreign inspiration, what goad of necessary toil, have bred the insight, the persistence, the shrewd initiative, the sturdy self-reliance, the grim humor and daring that have, from the first, marked the work of the Hoosier writer? These questions have given rise to much speculation among those who like to hark back to first causes and plausible explanations. What has kept *Paddle Your Own Canoe* alive? What has made *The Hoosier Schoolmaster* a favorite with successive generations of readers? What has carried Riley’s verse wherever books are read? May it not be that everywhere there remains a homespun thread in the warp and woof of human sentiment that has not yet been mercerized into the “near-silk” of sophistication?

Figs are not plucked from thistles. The gift of good ancestry has been the universal dowry of Indiana’s writers of quality. The creator of the Meanses came of good old Virginia stock and

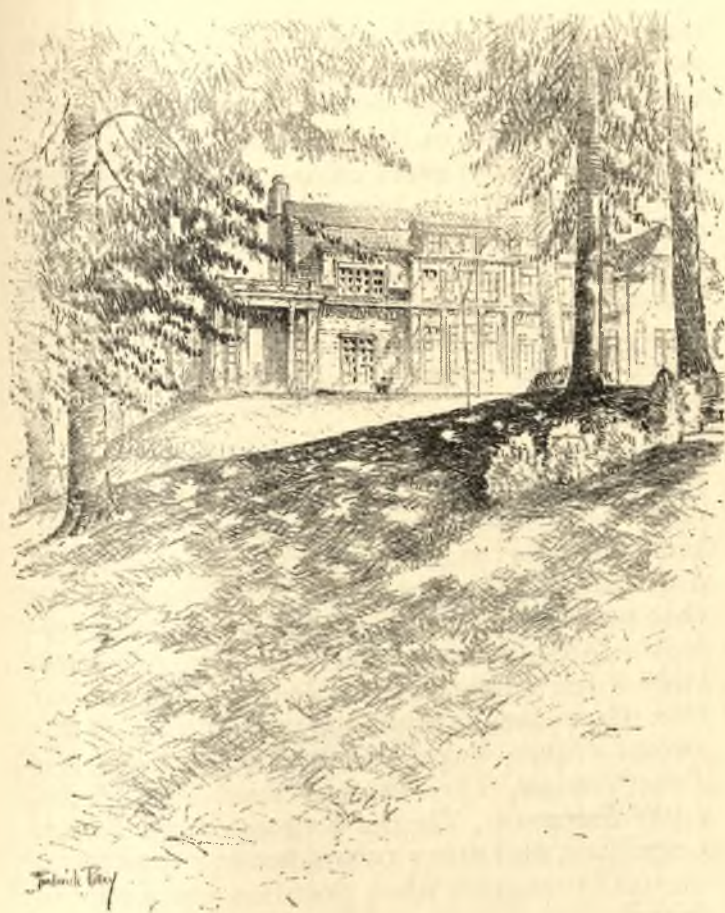


HEART OF THE HIGHLANDS, BROWN COUNTY, HOME OF
RILEY'S BIOGRAPHER, MARCUS DICKEY

was reared in a home of the best culture. In his autobiography, Lew Wallace writes, "There were fewer books in those days, but the few in the home were of the best. Constant association with them gave a stateliness of speech and a certain dignity that come of keeping good company. The readers of such books dined with Horace and supped with Plutarch and were scholars without knowing it." Gene Stratton Porter makes similar revelation of the literary condition in her home. Evaleen Stein could match home atmosphere with any of them, and similar instances could be multiplied.

But ancestry and home environment do not tell the whole story. Many forces combined have gone into the making of Hoosier character, whether its urge has been toward invention, the industries, scientific research, educational administration, statesmanship, diplomacy, mere politics, or writing. Authorship did not spring from the wilderness with pencil sharpened, fountain pen filled, or typewriter clicking with impatience to supply a waiting world with "best-seller" fiction, undying drama, or immortal poetry.

Men and women who wrote in the early days, even more than those who followed, served severe apprenticeship to Experience before Success smiled and pronounced the intoxicating "Well done!" What but a heart of gold, reinforced with a nerve of steel, could have conquered the eco-



MEREDITH NICHOLSON'S HOME, GOLDEN HILL, INDIANAPOLIS

conomic obstacles which some of our writers have encountered? Few of them have made literature a profession at first. Stern necessity has compelled subjection to the bread-and-butter occupations, but from every calling, men and women have graduated into letters. Housekeepers have snatched precious minutes from imperative prosaic tasks; preachers, teachers, doctors, lawyers, whose minds outreached their round of daily work, have found time between sermons, classes, and cases, for the reading that leads to writing. And writing followed.

Indiana has produced "best-sellers" in fiction, essays which some people read, drama which many read, history and biography which everybody ought to read, and poetry which everybody does read. A list of the poems by Indiana writers that have crept into the sacred fold called *everybody's favorite*, is too long to be included here. Only a few titles are possible, but *Paddle Your Own Canoe* would probably head the list. *Little Brown Hands*, might follow. *Curfew Shall Not Ring Tonight*, *The Patter of Little Feet*, *Grow, Little Evergreens*, *The Old Sergeant*, *High Tide at Gettysburg*, and many others became fireside favorites in the days when elocution was a part of everybody's training. Educational text-books, written and published in Indiana, are rapidly being accepted in the best schools of this country.



A VIEW OF HOUSE AND YARD OF THE AUTHOR OF PENROD

A British poet has visioned a day in the dim,
distant future when,

"None but the Master shall praise us,
And none but the Master shall blame;
And no one shall work for money,
And no one shall work for fame;
But each for the joy of the working,
And each in his separate star,
Shall paint the Thing-as-He-sees-It,
For the God of Things-as-They-Are."

Indiana writers, from the first, have dared paint the thing as they saw it, whether in Hoosierdom or Palestine. There has not been a servile imitator among them. Eggleston painted the frontier that he knew; Gene Stratton Porter her Northern Indiana swamps; and Riley, while confessing Burns as his literary ancestor, is yet as American and Hoosier as Burns is Scotch.

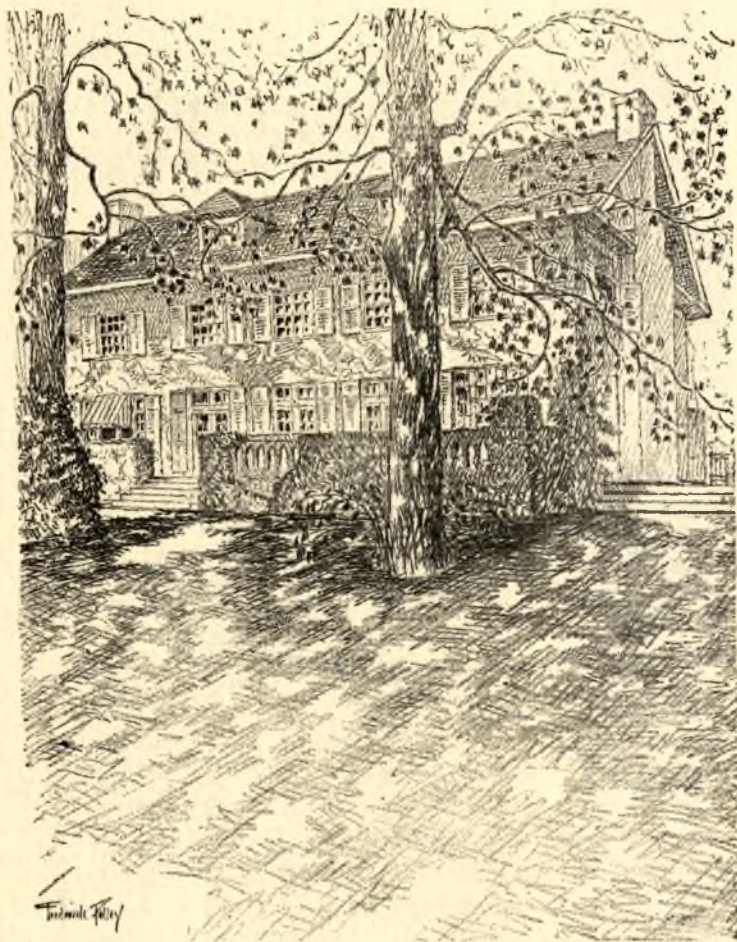
What of the Future?

Indiana is still in the first youth of her literary career. What may be expected of her in the day after to-morrow is still on the knees of the gods. The Hoosier reads everything from the *Vedas* to *Spoon River Anthology* and the *Bard of Alamo*. He travels from Dan to Beersheba and finds inspiration everywhere.

George Ade, Albert J. Beveridge, Booth Tarkington, Louis Howland, Elizabeth Miller, William Lowe Bryan, Anna Nicholas, Meredith



"HAZELDEN" BROOK, INDIANA, WHERE GEORGE ADE LIVES

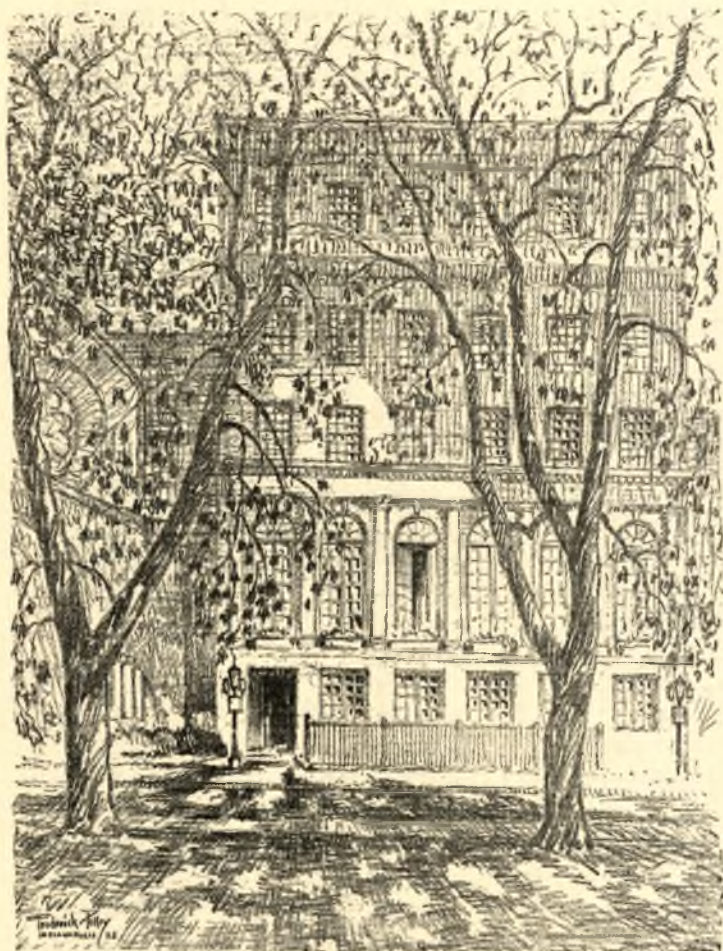


ALBERT J. BEVERIDGE'S HOME, INDIANAPOLIS

Nicholson, Annie Fellows Johnston, Kin Hubbard, William Herschell, George Barr McCutcheon, Kate Milner Rabb, Albion Fellows Bacon, Albert Edward Wiggam, carry on, and all but three still call Indiana *home*. It would be a pleasure to extend the list of present-day writers indefinitely, but where *could* one stop?

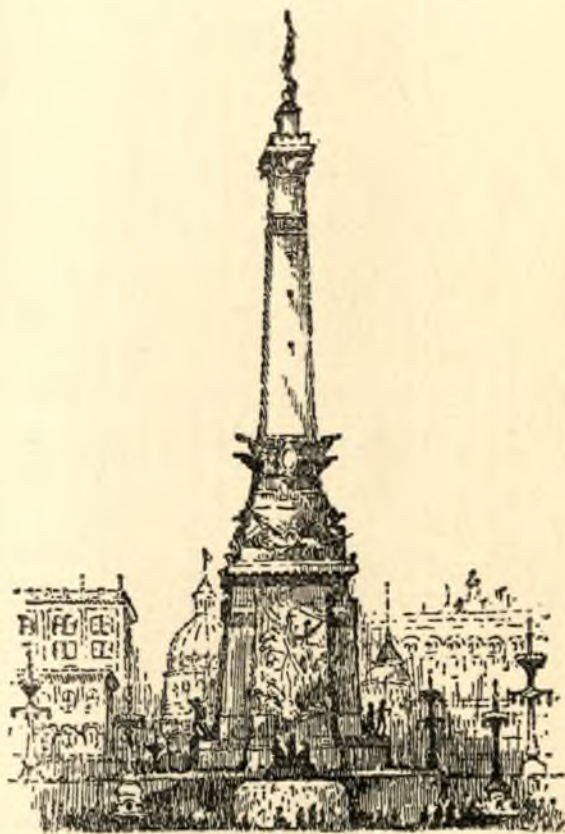
Proud as she is of the work of her own children, Indiana has never believed herself the literary center of the solar system. She recognizes her debt to her Old World literary forebears and to her older sister states. Her heart will always quicken at the name of Paul Revere and of Longfellow, who made him better known than did the historians. The humblest banjo can make the Hoosier feel like springing to his feet when it strums *Dixie*, or *Old Kentucky Home*. But, *On the Banks of the Wabash*, is her very own, and Paul Dresser is not forgotten.

Whatever may be included in the future activities of the state, it is fairly certain that the Hoosier will continue to write. The barely christened Indiana Literary League, aided and abetted by the Hoosier House of production and distribution, will take care of that. Convictions a Hoosier will always have, and he may be expected to put them into a book. It may not always be literature, according to the accepted definition of the term. It may be merely a story for little children which aspires to make necessary knowledge as fascinating as a fairy tale, or more ambitious, it may be



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a new philosophy of life based upon the completest present knowledge of geology, biology, and sociology. In any case the Hoosier will write.



The Week In Local Art

Frederick Polley Exhibits New England Coast Scenes

By Lucille E. Morehouse

"PROVINCETOWN, on the very tip of Cape Cod, is still a popular artists' colony," remarked Frederick Polley shortly after returning from his autumn vacation along the New England coast.

The name, Provincetown, always brings to mind the lengthy visit of Charles W. Hawthorne, with its varied interest in the art life of Indianapolis. There was not only an unusually large exhibit, filling two or three galleries at the Herron Art Museum, but there were public demonstrations of painting—his methods differed from those of other portrait painters, whether he was putting Cape Cod fishermen on canvas, or well-known citizens—and Indianapolis grown-ups, as well as children, sat for portraits. Wayman Adams had just been made an associate member of the National Academy, and the required portrait was painted by Hawthorne. While the celebrated artist did the likeness of the talented young Hoosier, the somewhat embarrassed Wayman worked on a portrait head of Hawthorne.

Thus it was, that when Mr. Polley began with the word "Provincetown," I was on the alert. And, before dwelling upon the 16 oils that comprise the exhibit, "New England Paintings," which will represent Frederick Polley from Nov. 10 to 22 at the Hoosier Salon Art Gallery in the State Life Building, I will quote more at length.

"TRUE AS GOSPEL," continued Mr. Polley, "since the death of George Elmer Browne and Charles W. Hawthorne, the art classes have gone radically modernistic in practice as well as theory. With all the turning away from the teaching of these two artist-teachers, the fact remains that Provincetown and the nearby villages on the Cape dunes are picturesque. And material for the artist is in abundance. Over the rooftops from various vantage points on Bradford Street is still an artist's or a student's 'must' subject."

Mr. and Mrs. Polley arrived after Labor Day and found a pretty cottage studio on Bradford Street. Twenty years ago they had a Lovell studio and Mr. Polley joined painting classes that were conducted by James R. Hopkins of Columbus, O., and Randolph Coats of Indianapolis. Harry Engel, long connected with the

usually fine work with form and color as a modernistic design, were in Herron's annual spring exhibition of Indiana art, also at the State Fair in September. His work in modernistic design has exceptional merit. It includes "Accent In Black," "Animated Mural, 'Work,'" and "Memorial Mural, 'Alice.'" "Rain Light" is a study of light rays on clouds.

The mural designs are small photographic reproductions of the original work in color. A small self-portrait head completes the group. Mr. Richey has an exceptionally fine sense of color and he is equally talented when working with design along modern lines.

AN EXHIBITION of recent oil landscapes and Florida coast scenes by Dale Bessire of Brown County will open tomorrow at Lieber's to continue for two weeks.

Four large canvases were painted in Florida last winter. While at Tarpon Springs, the artist's interest in design centered in the Greek type of boats used by sponge deep-sea divers, also in the inlet where the water was deep blue, with beautiful reflections. Mr. Bessire said that the deep-sea divers gathered sponges from the bottom of the Gulf of Mexico many miles out from the shore. "Greek Sponge Boats" and "Tarpon Springs, Water Front" have brilliant depth of color in the blue water. When painting on the Gulf of Mexico at Anna Maria Key at the mouth of Tampa Bay, the artist did dramatic work with skies and water surfaces as both had unnatural color brought about by the "after-glow" period when the sun had gone below the horizon. In "Rip Tide and Storm Cloud," the gray clouds have masses of gold that reflects on the storm-tossed tide. In "Cloudy After-glow" tones of deep violet are intermingled with red and gold in both sky and reflections on a calm sea.

FOURTEEN of the 18 paintings are Brown County views of hills and valleys at different seasons. Seven are autumn scenes of the realistic type most favored by Mr. Bessire. Four spring and three winter scenes might be regarded as the artist's best interpretative work in the Hoosier hills.

"Spring In Nashville," a large canvas, was painted in a neighborhood back yard when a peach tree growing by a gray shed was in full blossom, places the center of interest on a woman feeding her chickens. In "Blossom Trail" the white blossoms of wild plum trees and pink blossoms of young peach trees border a lane that leads back to a valley farmhouse. Red-bud trees in bloom form the center of interest in "Evening In Spring."

Much of the autumn foliage clings to Brown County trees in the winter and thus gives soft-hued color to snow scenes. "Winter Foliage" places emphasis on the rosy foliage of trees and blue shadows of the snow. There is skilful painting of the rolling hill road. "Frozen Stream," snow-covered, affords a vista to background hills. In "Frosty Opalescence" a wide road leads past a snow-bound valley cottage.

The picture gallery at Lyman Bros. has been hung with beautiful color reproductions of modernistic paintings by Cezanne, Picasso and other European masters in the modern movement, also with examples by American modernist leaders. The exhibition will continue through this week.—L.E.M.

art department of Indiana University, conducted a highly successful class at Provincetown this summer, according to Mr. Polley.

Another bit of news is that Mrs. Harold Haven Brown—widow of a former director of the John Herron Art Institute—lives in her home "near the water's edge" on Commercial Street, Provincetown. That she is in poor health is regrettable.

AS HE SKETCHED up and down Cape Cod, from Falmouth, Hyamus, Chatham, Sandwich, and on to Provincetown, Mr. Polley certainly must have worked both day and night in order to bring to completion so many large canvases—most of them with a wealth of varied detail—all painted realistically, that comprise the exhibit displayed in Hoosier's front gallery.

That he did much faithful recording is evident. The chief criticism might be that, in a few instances, the compositions are too crowded, both in foregrounds and middlegrounds. Three such coast views that might be cited are: "Safe In Port, Gloucester," "Rockport Harbor, Cape Ann" and "Home Port, Gloucester." On second thought, the titles are such as to suggest an earlier painting trip to the New England coast.

Taking for granted that the three scenes, farther up the coast, were painted a year or two ago,

my hearty congratulations go to Mr. Polley for his ability, on this later trip, to work with such artistic skill as he has done in two slightly smaller canvases: "Provincetown Wharf," with its exquisite handling of calm sea and slightly clouded sky, its sunny wharf and grayed wharf building, the two-masted boat, the shadow masses and reflections on the water, the skilfully painted distant shore line with boats and buildings taking their relative place with regard to form and color; and "Cape Ann Fishermen," in which the rose-red fish house, the blue boats—three one-masters—with men at work, the green-blue sea with foreground reflections, and the distant shore line veiled with rose-gray mists, are all painted with fine artistic skill.

The larger canvas, "Out to the Sea," has unusual interest of form and color in the coastal arrangement of the immediate foreground, while a vast expanse of sea reaches far, far away, its pale blue surface tinted with delicate rose from pink clouds near the horizon. In "Provincetown From the Wharf," the composition has a pyramidal arrangement of white church with steeple, below which are closely clustered dwellings of varied soft tint, and darker accents in roofs and chimneys.

"Over Roofs to the Sea" has foreground filled with white-walled, purple-roofed dwellings, clustered about the more distant church, whose steeple is silhouetted against a brilliantly blue sea.

Entirely different is another view of church, clustered dwellings, trees, cloud-patterned sky and color-reflecting sea in the immediate foreground. As a design, it has both grace and graciousness—a very lovely example of work with brush and pigment.

"Church at Falmouth" has serenity, the spirit of peace and the benediction of prayer. With never a glimpse of the ocean, "Cape Cod Willow" is dominated by the wide-branching tree with yellow foliage masses near the ends of bare limbs that twist and curl. Two large fowls strut near the tree and white cottages are glimpsed on the other side. A very pleasing picture, it awaits its turn as a subject for Frederick Polley's etching needle, some time in the future.

'HISTORIC CHURCHES IN AMERICA' ...

Old Thetford Methodist Church

TEXT AND DRAWING BY FREDERICK POLLEY



OLD THETFORD METHODIST CHURCH.

OLD Thetford Methodist Church, located in Thetford Center, Vt., occupies a position overlooking rugged mountain country and deeply cut ravines carved through the centuries by glacial action, country that today attracts a large colony of summer residents who have named the section Switzerland. To the casual visitor it has been well named. The mountain road into the village is picturesque and dusty.

The church was built in 1787, superseding a former log building erected some seven years earlier on a near-by location.

This is one of a series of pictures of famous churches which will be published each week in the Sunday Globe-Democrat.

The organization of Old Thetford extends back to 1780. The present building was moved to its position in Thetford Center in 1830, and over the years since has undergone some changes in exterior finish. The interesting two-story tower and the brick facing, or veneer, added after the building was moved to its present location, give it the appearance of rather modern construction. The pointed arches over windows and doors, the

white belfry and clock tower, and the green trim add to this illusion.

The village overlooks the valley of Ompompanoosuc River and Thetford Hill State Forest. A few miles away the mighty Connecticut flows gracefully toward Long Island Sound, forming along its course the boundary line between Vermont and New Hampshire. Dartmouth College, at Hanover, N. H., is less than a score of miles to the south.

'HISTORIC CHURCHES IN AMERICA' ...

Old Falls Church in Virginia

TEXT AND DRAWING BY FREDERICK POLLEY



THIS pioneer brick church is located some eight miles west of Washington, the national capital. It was erected in 1768, of bricks brought over from England, and for this reason the building has become a shrine of the people of Great Britain. The present church occupies the site of a former building erected in 1734 of which George Washington was an honored vestryman.

The small tablet at the side of the entrance way reads: "To the glory of God and in honor of George Washington, who was a vestryman in 1765 of the old Falls Church, built A. D., 1734."

This is one of a series of pictures of famous churches which will be published each week in the Sunday Globe-Democrat.

Additional information furnished within the church gives the date of Washington's election as a vestryman as Oct. 3, 1763.

When the old church was built it fell within the boundary of Truro Parish, but a change of parish lines brought the church in 1765 within the newly created Fairfax Parish. The church was used as a recruiting station during the Revolution. Many early burials were noted in the grave-

yard; the earliest we were able to locate was that of John Carolin, who died Oct. 27, 1805.

Services are still held each Sunday, and the building is open week-days to the visiting public. It is characteristically American to travel, see famous shrines and historic edifices. This old church building, steeped in the legends of the beginnings of our country, is deserving of the few extra minutes it takes to locate and visit.

'HISTORIC CHURCHES IN AMERICA'

St. John's Church at Richmond

Text and Drawing by Frederick Polley



ON CHURCH HILL, a prominence near the James River, in Richmond, Va., stands one of the historic churches of the South. It was erected in 1741 by Richard Randolph of Curles Neck, and was enlarged in 1772. In this building was held one of the most important meetings of Virginia in March, 1775.

On this occasion many prominent men of the state came to voice their opinions as to whether Dunmore was to be left at Williamsburg to plot against the patriots or to be driven from the colony. George Washington, later

This is one of a series of pictures of famous churches which will be published each week in the Sunday Globe-Democrat.

to be commander of the Continental Army, joined in the debate, but the fiery oration of a rising young lawyer, Patrick Henry, who closed his address with these words: "But as for me, give me liberty or give me death," brought the assembly to immediate action.

In 1749 King George II gave the church a pulpit, Bible, prayer book and other articles. The bap-

tistal font, over 300 years old, from the Curles Church is here. The oldest burial in the churchyard dates from 1751. Among the graves is that of Elizabeth Arnold Poe, mother of the poet. Col. Robert Gamble of the British Army of 1775 is buried here, as well as other prominent men and women of the time. Gov. John Page's tomb is near the door.

'HISTORIC CHURCHES IN AMERICA' . . .

Grace Episcopal Church in New York

TEXT AND DRAWING BY FREDERICK POLLEY



This beautiful example of church architecture designed by James Renwick Jr. was erected at Broadway and 11th street in 1843, and "consecrated to the service of Almighty God," Mar. 7, 1846. The first Grace Church, Episcopal, was erected at the corner of Broadway and Rector street in 1808, and the first rector, Nathaniel Bowen, D. D., came to the parish early in 1809 and remained until 1818.

The Year Book, started in 1869, was the first such publication by an Episcopal church in the United States. The first free library in New York City was started by Grace Church

This is one of a series of pictures of famous churches which will be published each week in the Sunday Globe-Democrat.

in 1879. This church, too, was the first non-Roman church to open its doors all week for prayer and meditation. On Feb. 4, 1940, Louis Wetherbee Pitt became the ninth rector of Grace Church.

The architecture of this church is fourteenth century or Flamboyant Gothic. The architect, who worshipped in Grace Church for 50 years, also designed plans that were selected for St. Patrick's Cathedral,

Catholic, on Fifth avenue at 50th street, New York. The architecture of St. Patrick's is a derivative of French Gothic in the period of 1450-1530.

A huge urn in the garden of Grace Church rectory came from Rome. It was excavated late in 1800 some 20 feet below the surface of the ground. Dates on the urn appear to place it in the time of Nero, Roman emperor, and thus in the first Christian century.

Christian Church At Laurel

Text And Drawing By Frederick Polley



Laurel, Franklin County, dating from 1836, when it was platted by James Conwell, is an interesting pioneer town. Many picturesque stone buildings, stone jail and residences built from the product of the many quarries in the vicinity may be seen here. Laurel will be an important place again when the Department of Conservation takes over the historic Whitewater Canal and develops a new park area, because it will be at the headwaters of the canal where the feeder dam turns the water supply into the canal.

Laurel at one time was a literary and social center for it was here that Elizabeth Conwell Smith Wilson was born and began a literary career that took her to Boston and gave her entree to the exclusive New England group of poets as a member. Oliver Wendell Holmes

visited her grave in Laurel during a trip through the Hoosier state.

In Laurel, also, is the home of James O'Hair, who came down the Ohio River from the Ohio country in 1845 with machinery for an iron foundry. His son John was editor of the Laurel Review for many years, and his three daughters, Alice, Belle and Zella, were teachers in the Indianapolis public schools many years.

The Christian Church—Church of Christ—shown in the drawing, is a pretty building painted pure white. Don W. Butler was the minister when this sketch was made. Some years ago the Rev. Eugene M. Bushong was its minister. He is now minister of the First Church in Longmeadow, Mass.

Laurel was named for Laurel, Sussex County, Delaware, the home town of James Conwell.

Oldest Church Of The Mormon Faith

Text And Drawing By Frederick Polley



This interesting old building known as Kirtland Temple, the House of the Lord, is located in the pleasant little village of Kirtland, O., a few miles off Highway 20 that leads out of Cleveland. Here among the peaceful rolling hills that rise gently from the shore of Lake Erie, the founders of the Church of Jesus Christ of Latter Day Saints settled in 1831, and built this substantial stone church building three years later. It was dedicated March 27, 1836.

Joseph Smith, one of the founders of the Mormon faith, together with 50 families, removed from Manchester, N.Y., where the church was first organized, and settled here in Kirtland. When dissension arose in the congregation a portion of the members headed by Joseph Smith moved west and established a church at Nauvoo, Ill. The membership here

in Kirtland founded the Reorganized Church, secured legal title to the building and grounds, and continues the faith today with little change.

A tablet on the front of the building reads, "House of the Lord. Built by the Church of Jesus Christ of Latter Day Saints, 1833-36. Reorganized Church of Jesus Christ of L.D.S. in succession by decision of court, February, 1880."

While I was making this sketch in the shade of the Community Building across the street from the church, a touring car with Idaho license plates stopped and the occupants made inquiry about the old building. I learned from them much of the early history of the Mormon church. They were Mr. and Mrs. John Sabin of Nampa, Idaho, and had come East to see Kirtland Temple and visit here and in Manchester, N.Y., where the Mormon faith was first established.

IV-20

Polley, Frederick

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Site of John McCormick Cabin

Text and Drawing by Frederick Polley

INDIANA ROOM
REFERENCE
DO NOT CIRCULATE



This huge boulder with inset bronze tablet marks the site of the pioneer cabin of John McCormick, one of the early settlers of this section. He came to this part of the new state of Indiana about February, 1820, when the surrounding country was wild. He built his cabin in a clearing at the edge of the forest on White river just below the mouth of Fall creek. At this time there were only a few scattered cabins along the river.

He completed his cabin just in time to make the pages of Indiana history and to memorialize his log cabin forever as the place where the capital of the state was selected. When, in 1816, the Federal government admitted the territory to statehood, it granted four square miles of land for a capital city. It was decided by the new state Legislature that the capital should be located near the central part of the state. The relocation was not acted upon until after the United States ac-

quired new lands from the Indians in 1818 reaching up to the Wabash river country.

In 1820 this central section, called the "New Purchase," was thrown open to settlers, and it was here that the commissioners appointed by the Legislature were to locate the Capital City. They considered several sites, especially the William Conner trading post, now restored by Eli Lilly, near Noblesville; the Jacob Wetzel settlement on the river, now Waverly, near the bluffs of White river, and the McCormick neighborhood where Blake street and West Washington intersect in these days.

The commissioners met at the Conner post and made their decision to locate the new capital here in the wilderness on White river, which at that time was navigable for flatboats as far as the mouth of Fall creek. This boulder and bronze tablet marking the site of McCormick's cabin was unveiled June 7, 1924.

Abandoned Home In the Hills

Text and Drawing by Frederick Polley



A forsaken home always excites our curiosity, so when Clarence Staley, landscape artist, suggested a sketching trip to "the old haunted house" we were in a quiver and ready to start. It is impossible to describe the exact location of the house. The many turns and twists in the road through the picturesque hill country past century-old log cabins, interesting and paintable, up in the higher reaches for a glimpse of the "great mansion" built with profits from corsets and girdles, to the back road that led to the "haunted house" bewildered my sense of direction.

To be more explicit, if not more clear, the house is located just seven miles from the Staleys, who live seven miles from Martinsville, in Morgan county. The old house is built of logs—yellow poplar, I think. The windows and doors are open to the weather, to give the nightly specters—if any

—easy entry and exit, and, strange to say, articles of furniture are still in the living room.

The old woodhouse on the right and the smoke-houses at the left were most picturesque in their ruins. The log barn some distance away had tumbled down in decay. There was no sound of life around the place; even the neighborhood seemed to be forsaken—an ideal location for a haunted house. As the sun crept toward the horizon long shadows began to form in phantom shapes, the woods interior suddenly grew cold and moist; the evening current, drifting silently over the hillside and through the open windows of the house, moved the filmy curtains and ancient cobwebs perceptibly. It was time for us to go. You just can't sketch in a dark, dank woods at night, and then there was Mrs. Staley's warm chicken dinner awaiting us.

Historic Home of the Holmans

Text and Drawing by Frederick Polley



This interesting pioneer home of Jesse Lynch Holman, who came to Indiana territory in 1810 with his young wife and child, is located on the high bluffs near Aurora, Ind. It is a beautiful spot for a home, in a grove of native trees, 860.7 feet above mean sea level, 427.4 feet above normal pool of the Ohio river, with an expansive view of the river to Lawrenceburg and beyond.

Holman, a young lawyer, had been admitted to the Kentucky bar in 1805, came to the territory when interest for statehood was taking form and entered the fight with true civic pride and pioneer courage. From 1811 to his death in 1842, his life was spent in public service. He was appointed Federal judge at Indianapolis in March, 1836, and served in this office until his death.

His interest in cultural affairs was promoted by his connection with the Indiana Historical Society. He was one of a committee of seven that drafted a constitution for its organization on Dec. 11, 1830, and four days later he was elected second vice-president.

This home was the birthplace of William Steele Holman, who served the major part of his life in the national Congress at Washington. During his service in the Congress he was known as the "Great Objector" and as the "Watchdog of the Treasury."

Mr. and Mrs. Cornelius O'Brien of Lawrenceburg are the present owners of this pioneer homestead, which is known as "Veraestau," a name derived from three Latin words meaning spring, summer and autumn. Like Judge Holman, founder of "Veraestau," Mr. O'Brien is interested in educational, cultural and political affairs. He is a member of the executive committee of the Indiana Historical Society, member of the Indiana State Library and Historical Board and treasurer of the newly formed Whitewater Canal Association of Indiana, and is now a candidate for United States senator (short term) from Indiana.

Acknowledgment for the source of above historical information is given to the publication, "The Holmans of Veraestau," by Israel George Blake of Franklin College.

Pioneer Mill In Wayne County

Text and Drawing by Frederick Polley



There are not many manmade things that have stood up so well over the years as this old stone building. I have known it for over 50 years, when as a child I came down the Cox's Mills hill from the higher reaches of upper Wayne county with the back wheels of the wagon "braked with a chain" grating and scraping over the limestone road. This old stone building has always looked like it does today, just like it was finished and pointed up last week, because, I presume, it was so honestly and soundly constructed by Jeremiah Cox 118 years ago.

This old mill building is a landmark in a village on the middle fork of Whitewater river. My ancestors always called it Middlebury, or Cox's Mills. An old map in the State Historical Library gives it the name of Middleborough, but regardless of names, it has always been a small community, yet picturesque today and interesting because of the part it has played in the past.

Jeremiah Cox Jr. settled here in 1807, or there-

abouts, and erected this mill from the limestone that underlies the creek bed. A stone tablet set in the west end of the building contains this inscription, "J. Cox, 1826." The mill was used to grind corn for the settlers in the community. Many years later, exact date not known, a large brick mill was erected, powered with turbines, and processed flour and feeds. This brick building stands nearer the highway some 50 yards from the old stone mill shown in the drawing, but has not been operated for many years, although it has been used as a post office for the village.

In the early days there were several lime kilns in the vicinity, but these long since fell into picturesque ruins. A covered bridge formerly crossed the stream here, but it, too, has passed away. Here lived a rather famous character some years ago in the person of John Hawkins, the fiddling blacksmith. Many of his tunes were recorded by a Richmond company and were popular folklore music of the time.

Site of Gen. Wayne's Greenville Treaty

Text and Drawing by Frederick Polley



During the last week I visited the site of Gen. Anthony Wayne's historic treaty with the Indian tribes occupying the lands in the territory northwest of the Ohio river. Greenville is the county seat of Darke county, Ohio, and it was here in a fortified stockade, Fort Greenville, erected by Gen. Wayne in October, 1793, that he trained his men for the campaign against the allied Indian tribes farther north on the Maumee river.

The treaty, signed at Greenville, O., in 1795, established a boundary line between the lands of the United States and the lands set apart for the Indians in an area north of the Ohio river, opposite the mouth of the Kentucky river, to the site of Fort Recovery, O.; thence north to Canada. This small area of land along the eastern boundary of Indiana takes in portions of the present counties of Randolph, Wayne, Franklin, Dearborn and Switzerland. It was in shape an elongated triangle and was humorously referred to as "the gore."

In my brief search for sketching material to

represent pioneer Greenville I selected this picturesque building, the city hall, erected in 1875. The Courthouse, too, was interesting, but the city hall is located in a strategic position at the head of Broadway closing a vista of several squares on this principal street. There was, also, a convenient doorway to shield my sketch pad from the noon-day sun, a most important consideration to the sketch artist.

Just south of the city hall, on West Main street, a large boulder has been placed by the citizens to commemorate the signing of the treaty. It bears a bronze tablet with these lines: "Placed to commemorate the treaty of Greenville, signed Aug. 3, 1795, by General Anthony Wayne, representing the United States government, and the Chiefs and Agents of the Allied Indian Tribes of the territory northwest of the Ohio river."

My acknowledgments to the secretary of the Chamber of Commerce for helpful information and reference material.

9th Glen 6/26/44

Old Bethel, Pioneer Indiana Village

Text and Drawing by Frederick Polley



The pioneer village of Bethel is located in the northern part of Wayne county, Indiana, some 10 miles from Richmond, the county seat. It is only a scant mile from the Ohio state line and after the location of the Greenville treaty boundary the site was well within the state of Ohio. As a community it dates back to 1817 when John M. Foster and a small group of pioneers came to this section. They organized the first church on July 21, 1821, and since that time regular communion service has been observed. The pencil drawing shows the second church, built in 1851-52, still standing in the village and familiarly known as Century hall.

In this building was organized an old-fashioned singing school by William Wiley, on the second Sunday in June, 1884. Mr. Wiley had taught a class in singing here 30 years prior, using song books with "buckwheat" notes. This class in "old-fashioned singing" was quite popular and drew interested groups from nearby settlements to such an extent that it has been continued and expanded in the annual home-coming meetings held each year in June. The 61st service was commemorated on June 11 this year.

The village of Bethel is a quaint and interesting community. It was platted in 1849 and has always been a town of some 125 persons with some of the religious zeal of the early pioneers still dominating the community. There was a time, if some of the worthy forebears can be trusted, when not a drop of whisky or a deck of playing cards were to be found in the settlement. As far as I know it is the same today.

This is the home of Roy and Leota Brown, who were for many years, prior to the death of Mr. Brown, in church extension work representing the United Society of the Christian Church. Their devoted teamwork in religious advancement for the Disciples of Christ denomination is known throughout the United States and Canada.

Here in this quiet little village is the home of Olive Bode Brown, a writer of poetic verses of beauty and charm. She has taken the commonplace things and everyday experiences and woven word pictures that are real art. Poetry is creative and the Hoosier countryside and "blossoming fence rows" seen through the eyes of an artist may be transformed into poetry of power and lyrical beauty.

Diamond Jubilee At Indiana State

Text And Drawing By Frederick Polley



The chimes in this sturdy old tower of the Administration Building have been ringing out the hours on the campus of Indiana State Teachers College for many years, but next Thursday they will herald the beginning of a formal celebration of 75 years of devotion to the teaching of general education and the specific training of men and women for the teaching profession.

In the month of January, 1870, the institution was founded here in Terre Haute, with three inspired teachers and 23 students. William A. Jones was the first president of the college, originating and directing the educational policy for nine years. George P. Brown, the second president, served until 1885. William Wood Parsons, a member of the opening class in 1870, presided as president of the college 36 years. Linnaeus N. Hines became the executive head in 1921 and served until 1933. Following six months of service in 1933 by Lemuel

A. Pittinger as acting president, Ralph N. Tirey was appointed the fifth president of Indiana State Teachers College.

Under President Tirey's leadership the college has expanded both physically in new modern buildings and in a strong faculty devoting their major emphasis on the preparation of teachers, supervisors and administrators in the field of education. The college offers preprofessional training in dentistry, medicine, nursing and law, together with accredited work in many commercial, scientific and vocational activities.

The campus of Indiana State covers 17 acres in the heart of the downtown district of Terre Haute. Postwar expansion planned by President Tirey and staff include a new athletic plant made possible through a gift of a tract of land for this purpose by Anton Hulman Jr., a member of the Teachers College Foundation.

APOLIS STAR, SUNDAY, JANUARY 7, 1945.

VILLAGE IN THE SKY

Text and Drawing by Frederick Polley



On one of my sketching trips during the last summer I detoured to the village of Crete, Randolph county, Indiana. My last visit here was on July 14, 1929. On that occasion I was in search of the "highest point in Indiana," but failed to locate the exact spot. This time I found the bench mark placed by the United States Geological Survey and the brass plate officially inscribed with the datum "1,228 feet elevation above sea level."

The exact location of the bench mark is one-half mile south and one mile west of Crete, on the farm of Fred Bowen, opposite Mt. Gilliad cemetery, on the Old Boundary road. The Bowen farm of 400 acres is known as the "High Point Farm," and, according to my informant, there is a point one mile south on this farm that is some two feet higher.

This place is about four miles from the Ohio state line, 10 miles or so from my birthplace at Union City, and yet I had never heard of the Old Boundary road. It intrigued me, because I had been reading up on the history of Fort Greenville, Anthony Wayne and the famous "gore," a strip of land that once belonged to the state of Ohio.

Referring back to George Cottman's "History of Indiana," this Old Boundary road follows the former "gore" line that was established by the Greenville treaty in 1795, setting out the boundary between the lands of the United States and the Indian lands. This line began at the Ohio river opposite the Kentucky river northeastward to Fort Recovery, Ohio; thence north to Canada, passing on the way what is now called the Boundary road and the Mt. Gilliad cemetery.

Covered Bridge At Fairfax Village

Text And Drawing By Frederick Polley



Covered timber bridges continue to hold a high degree of interest here in Indiana not altogether because of their picturesque forms but because they are examples of stream crossings in the pioneer transportation system that are fast disappearing from the American scene.

This bridge at Fairfax village, in Clear Creek Township, Monroe County, some four miles east of Harrodsburg, carries the traffic on Chappel Hill Road with a degree of stolid indifference to weather and the repair man that characterized the pioneer Hoosiers who carved this state out of a "fever and ague" wilderness.

This single span, Howe truss, timber bridge spans Salt Creek. The roof is moss covered and the entrance gable weatherboards are in need of repairs. Very soon the diabolical destroyer, "old man

weather," will strike into the vital joints of this veteran bridge and rehabilitation will be too expensive and a concrete structure will take its place.

There are six other covered timber bridges in addition to this one on Salt Creek. There are two in the vicinity of Harrodsburg, besides the one shown in the drawing above, two in the vicinity of Bloomington, and one five miles north of Bedford. The most interesting one, however, and the one with greatest historic interest is the double tunnel covered timber bridge at the north entrance to Brown County State Park east of Nashville. This bridge was originally built over Ramp Creek, in Putnam County and was removed to its present site over Salt Creek by Col. Richard Lieber, when he was director of the State Department of Conservation.

The Hermitage, A Brookville Landmark

Text And Drawing By Frederick Polley



Brookville, in the picturesque valley of the Whitewater, is a collection of pioneer historic landmarks. The historian in cataloguing the firsts and the foremost in the Brookville background must select from a long list of important examples. One of the earliest permanent homes in the district was built about 1820 and with the addition of wings on the north and south in 1898 it was named "The Hermitage," and became the permanent studio and home of J. Ottis Adams.

When the building was remodeled in 1898 it was owned jointly by Mr. Adams and his compatriot and artist friend, Theodore C. Steele. The wings were added to provide the artists with individual studios, the one on the south was used by Mr. Steele, and the one on the north was occupied and used continually by Mr. Adams until his death Jan. 29, 1927. This section of the building to the north is the view shown in the pencil sketch above.

J. Ottis Adams was born in the village of Amity, Johnson County, Indiana, July 8, 1851. He was educated in the public schools of Franklin, Shelbyville and Martinsville and later attended Wabash College. In 1898 Wabash College granted Mr. Adams the honorary degree of Master of Arts. In 1872 to 1874 he was a student at the South Kensington Art School, London. He went abroad again in 1880 and spent seven years in Munich, studying most of that time at the Royal Academy of Art.

Mr. Adams was married Oct. 1, 1898, to Winifred Brady, an artist of exceptional ability. Mrs. Adams, who lives in Indianapolis, maintains the "Hermitage" as it was in the days when it was the center of the art and social life of Brookville, when students from Cincinnati and Indianapolis attended "classes" and prominent Mid-Western professional painters made the homestead an artist's paradise. Here in the south studio Winifred Adams creates many of her masterly still-life paintings.

Old Homestead In Bowling Green, Indiana

Text And Drawing By Frederick Polley



This old home in Bowling Green, Clay County, Indiana, built in 1836, is reputed to be the oldest brick house in the county still in use. It was known for years as the home of Henry Moss, one of the pioneer citizens of Bowling Green. It is now the home of Arnold Skelton and family. The main portion of the house contains two rooms and two fireplaces.

The house is located just south of the main square of Bowling Green, where the Clay County Courthouse stood from 1852 until 1877 when the county seat of government was removed to Brazil. The old brick building was a landmark in this section until it was destroyed by fire in 1910.

The house shown in the drawing at the right is the home of Harry L. Elkin and family. Mr.

Elkin is the historian of Bowling Green and Clay County. He has written and preserved much of the background history of the county. His library contains a collection of early photographs of the vicinity that today are priceless. His enthusiasm for pioneer history led to the erection of the memorial tablet near the village gateway that bears information about the town of Bowling Green and the early settlers of the county. The town, established about 1818, was the first trading post between Spencer and Terre Haute.

When the covered timber bridge over Eel River at Bowling Green was abandoned by the Clay County commissioners it was purchased by Mr. Elkin in order to preserve it as a relic of pioneer bridge construction.

Historic Ferry House At Vevay

Text And Drawing By Frederick Polley



We have again learned the hard way the truth of the old maxim that "he who hesitates is lost." We had planned a sketching trip to Vevay, Switzerland County, just prior to the advent of gasoline and tire rationing. We wanted to make this pioneer Swiss settlement our center of operations for a period of several days and really enjoy the same atmosphere with the fine people of Vevay and get to know more about them and their historic background.

Vevay was settled in 1801 by a group of Swiss families. These hardy pioneers planted the surrounding hills with vineyards, processed an honest product and prospered in a financial way. They built their homes of sturdy materials for their own comfort and happiness, and most of these buildings have stood the ravages of time and the destructive waters of the Ohio River during flood times.

Our first stop was to be the old Vevay Inn and it was our first disappointment. The Inn had recently been destroyed by fire. This cut our stay in Vevay to hours rather than days. Next on our list was the historic Ferry House, built in 1811, on the river bank south of town. John Francis Dufour, one of the early pioneers of Vevay, built the Ferry House as an inn for

the accommodation of river travelers. Constructed of cement, stone and wood, it had withstood the floods for almost a century and a half. Often the flood water would reach the top of the mantlepiece on the second floor. The building seemed, therefore, to be imperishable and so we abided our time to sketch the building.

The Ferry House should be picturesque, and with the mellowing influences of time should make a most delightful subject for sketching. But we had procrastinated too many floods, the last one had evicted its occupants apparently forever and a day. The building was a picture of desolation and decay and the yard a tangle of bushes and neglect. What was at one time a famous river inn and a beautiful pioneer Indiana home was in a pitiful state of ruin and decay.

The owners after a century of repairing and nurturing the old building and a lifetime of fighting "old man river," had finally given up the battle. Regardless of floods and time the building will live forever in the detailed drawings made by Indiana architects and now safely filed in the Library of Congress, Washington, D.C., and copies of which are in the William Henry Smith Memorial Library, Indianapolis.



Poem by Joe Adams. Drawing by Frederick Polley.

*This is, in truth, a day to utter thanks
Unto a kind and just and patient God
That through the war no alien planes nor tanks
Could desecrate our own—our blessed—sod.*

*And so our hearts are lighter far today
Than they have been in four long, bitter years—
Since first we sent our sons into a fray
That took such heavy toll in blood and tears.*

*For now behold the blessings we have won
As Indiana's rich, prolific soil
Provides a feast to mark a job well done—
An accolade for all our grief and toil.*

*But, above all, 'tis a day when we may kneel,
Unmenaced by the war lords' clanking arms,
And thank God that the bells of gladness peal
Where once the air was rent with grim alarms.*

*Indeed, this is a day when we should voice
Our deepest gratitude that we are free
To worship and to feast and to rejoice
That we have won a new security.*

*And let us fervently express the hope
That the radiance of this hour of surcease
Shall be, as nations in the darkness grope,
Symbolic of the dawn of lasting peace.*

Guilford Bridge Doing Loyal Service

Text And Drawing By Frederick Polley



For three score and nine years this covered timber bridge over the east fork of Tanner's Creek at Guilford, Dearborn County, has done faithful service for the community, and if the commissioners will look after the wooden shingles on the roof it will do loyal service for another generation.

The bridge is well built for it is a product of the Kennedy family of early bridge builders. We can praise them in most laudable terms now after the men who built them have passed on and we find their product living after them and performing a transportation job of modern proportions. The builders of these covered timber bridges could not in their day have visualized the traffic loads these spans would be called upon to carry.

The structural timbers in this bridge are well preserved, protected over the years by good weatherboards on the sides and the wooden shingle roof. The floor is surfaced with tarred wooden blocks, one of the few in the state with this kind of material. The abutments are built high above flood waters and this, too, adds to the life of the bridge.

Here in Indiana there will possibly never be a new covered timber bridge erected. Timber is not available and concrete is the practical structural material for modern crossings. Out in Oregon new wooden covered bridges are still being built and old ones repaired and rebuilt when they are needed. Native timber is readily available in the vicinity of the road crossings and highway crews are trained in timber construction.

Wise Civic Planning Is Essential Now

Text And Drawing By Frederick Polley



The great challenge today in civic planning is to organize the various groups now looking toward a greater Indianapolis into a more compact committee headed by public spirited citizens with foresight and civic intelligence. This committee, and it should be composed of a small number of broad-minded individuals, could take up the petitions, suggestions and idealized plans and co-ordinate this material into a master plan that will really work.

Thinking, planning and co-ordination are necessary factors to success of any city-wide enterprise because of the many interested groups and diverse opinions. In these times of change and reconversion wise planning and harmonious adjustment of social and economic ideas on building the "city beautiful" must at the same time consider an industrial city, a commercial city, a city of culture, education, spiritual uplift, reasonable taxes, good politics, personal safety, recreational facilities and a capital city backed by Hoosier hospitality and the American way of life.

Communities all over the country are striv-

ing to get original plans in operation as soon as possible and many of them will just drift along and finally fade out entirely. The problems are many and no community can expect to grow adequately, systematically and beautifully without a wise plan. Any plan whatsoever will cost money and reconversion funds must come from the people. Taxes are just as necessary as plans.

There is one fine group of people with an ardent affection and patriotic pride for Indiana. They are vitally interested in how Indiana started, its progress through the years, what it is today and the position it will hold in the future among the states of the nation. I refer to the Indiana Historical Society. It would be the part of wisdom to consult with them about present urban planning. The preservation of pioneer buildings, especially those with historic background, is well within the range of their activities.

The drawing above is a view of St. Mary's Catholic Church in Madison, Ind., built in 1851, and shows a small section of St. Mary's School, built in 1876.

Little Red Schoolhouse In The Hills

Text And Drawing By Frederick Polley



The school children of today have about everything in the matter of equipment and housing that modern inventive genius can design, but there is one thing that the older people remember with vivid nostalgia that the younger generation will not have and that is the memory of the little red schoolhouse in the country.

There are only a few of these pioneer schoolhouses still in use. Some have passed away while others have been remodeled as homes. It is interesting to find one that stands in a picturesque setting, peaceful in silent abandonment.

This rather prim red brick schoolhouse atop its sturdy stone foundation was found in the beautiful rolling hills of Switzerland County. The sunny hillside was aglow with brilliant colors of early autumn, the black walnut trees were bare of foliage, the leaves on the young

sycamore were yellowing, the small watercourse nearby was lazily flowing to its junction with Long Run Creek, soon to join Indian Creek just below; most of the summer birds had left, and the calls of school children were silent.

I am not certain that the school was abandoned. With a bit of schoolteacher curiosity I peeked in the back windows. The teacher's desk was rather new, set with papers or notebooks, a globe of the world was suspended from the ceiling, a United States flag was on the back wall, the greeting "Merry Christmas" was chalked in colors on the blackboard, a "cannon stove" stood as a centerpiece, evidence of femininity appeared in the crepe paper window curtains, and a single long bench at the side was intriguing. In imagination I pictured that the pupils had graduated and the teacher had, of necessity, departed with her last pupil, possibly to the big consolidated school at Vevay.

The Ewbank Pioneer Home

Text And Drawing By Frederick Polley



The Ewbank homestead, located in the picturesque valley of Tanner's Creek, a short distance from Guilford, Dearborn County, Indiana, is one of the most interesting pioneer homes in this section of early Hoosier settlements. It was built by John Ewbank Sr., in 1829, of native stone, and in its architecture bears the influence of Yorkshire, England, where the builder was born in 1751 or 1752.

John Ewbank Sr. remained only a few years in the vicinity of New York city after coming to this country from England. When the government opened the Ohio River country for settlement he joined the western trek with his wife and 10 children and took up two half-sections of land in the Tanner Creek neighborhood in 1811. The first few months in their new location the family spent in a deserted log cabin near the creek bank. The next year they built two log cabins 16 by 20 feet in size, standing 10 feet apart. The space between the cabins was later weatherboarded and made into a connecting hallway.

This double log cabin was the family home for 20 years and served also as a chapel when the Methodist circuit rider visited the neighborhood and at other times for religious instruction when the senior Ewbank conducted classes. This class soon grew into a congregation and in 1821 he gave a plot of ground, where the old log cabin stood, for a cemetery and built a chapel. The chapel built of stone, pictured some years ago in this series, is still in use.

Several generations of the Ewbank family lived in the old stone homestead. John Ewbank, second son of the builder, lived here for many years. John W. Ewbank was born in this house July 27, 1833. The latter Ewbank was the father of Judge Louis B. Ewbank and Richard, an attorney, both residents of Indianapolis, of Loebo, James, Elizabeth and five other children. Loebo J. Ewbank, born in the old stone homestead in 1879, is now the resident owner of the building.

Would You Like To Own A Covered Bridge?

Text And Drawing By Frederick Polley



Quite a number of people throughout the country are becoming interested in pioneer covered timber bridges. It's getting to be a real hobby, this collecting of material on old covered bridges. Most of these people are content to collect photographs and prints, or calendars with pictures of the old bridges, but out in Clay County is a man who backs up his enthusiasm and historic interest with real cash when he purchased the covered bridge over Eel River, near Bowling Green, at public auction last summer.

Early last spring the west span of the Bowling Green bridge collapsed, but the east span was left solidly anchored to its stone pier. The bridge had been abandoned when the new state highway bridge was built a few rods up stream. Mr. Harry L. Elkin, of Bowling Green, a writer

of Clay County history, bought the remaining span and the timbers of the ruined section for \$100.

The bridge was built in 1869 and was the longest covered timber bridge in Clay County. The timbers were mostly of native yellow poplar. The remaining span measures some 141 feet from the pier to the abutment on the town side of the river bank. Mr. Elkin's grandfather built the pier and the abutments for this bridge which accounts in some degree for a sentimental regard for the old structure besides his personal interest in historic matters in the county. Here is an opportunity for Bowling Green, Brazil or Clay City, in Clay County, to preserve this span as a public memorial because there will never be another covered timber bridge built in this or any other Indiana county.

Flood Waters Lash The Gosport Bridge

Text And Drawing By Frederick Polley



The Gosport covered timber bridge with its steel span stands up under the fury of spring floods and is an unusual example of the sturdy construction and hardy materials used in the pioneer covered timber bridges of Indiana. It is another example of the transportation hazards encountered today that were unthought of in the low-speed era when it was built. The shore abutment is only a few feet from the tracks of the Mondon railroad, which are laid on the banks of White River at this point.

The two wooden spans of the bridge are in Monroe County, while the steel span is in Owen County. Each of the spans is 168 feet in length. The river channel normally carries the stream most of the year, but in the spring rainy season, or when flash floods come, the waters quickly spread over the low valley floor. When

this sketch was made the county road beyond the wooden spans was under water.

The covered timber bridge at Freedom, some 20 miles south of Gosport, is almost an identical type bridge with the Gosport structure, and it also has the same hazard, a right-angle turn on the railroad's tracks.

We have just received a copy of Covered Bridge Topics, a subscription free publication, mailed from its new location, Anderson, Ind. It is chocked full of newsy items about covered timber bridges in the United States. Richard S. Allen and Eugene R. Bock are co-editors of the Topics. Mr. Allen is in the United States Army air service, and Mr. Bock is on the editorial staff of the Anderson Bulletin, and an enthusiastic worker member of the Covered Timber Bridge Committee of the Indiana Historical Society.

"A Perpetual Nature Sanctuary"

Text And Drawing By Frederick Polley



To the nature lover a walk in the open country or a trek through the woods creates an interest that is truly as emotional as it is intellectual. There is a distinct and altogether definite enrichment of life that comes through observation, imagination, and quiet meditation. To know the scientific name and classification of each blade of verdure, each leaf, flower and fruit is especially educational and adds force and knowledge to one's intellectual background, but there is a kind of soul enjoyment in quiet observation of the procession of beauty of blossom, of fruit and grain, the blue of the vaulted sky, the golden splendor of autumn, and the perennial freshness of the great outdoors.

The drawing above shows a view of the log cabin, now the home of the Nature Study Club of Indiana, that stands in a 44-acre tract of primitive forest that was given to Indianapolis by the late William Watson Woollen. Here in this quiet spot Mr. Woollen spent many happy hours in meditation and study of nature, often with close friends who were sympathetic nature lovers, more often, no doubt, in silent solitude. He was reared on a farm in the vicinity of these grounds and visualized the spot as a bird sanctuary and nature preserve.

About 1900, or a year later, Mr. Woollen and a group of his friends built this log cabin of native timber selected in the area and for the years prior to his passing the "cabin in the woods" became his personal hobby. He helped to equip it with furniture and relics of pioneer days. When the Nature Study Club of Indiana was organized Jan. 3, 1908, Mr. Woollen was its first president. About this time Mr. Woollen donated the 44-acre area to the city of Indianapolis for a public park and stipulated that the log cabin was to be the home of the Nature Study Club of Indiana.

The park is located on Fall Creek, midway between Millersville and Lawrence. It was formally known as "Buzzard's Roost." The Boy Scout Reservation is near by and the Oaklandon Reservoir only a few miles east. The area is ideal for nature lovers.

William Watson Woollen was born in Indianapolis, May 28, 1838, graduated from Northwestern Christian University—now Butler University—admitted to the Indiana Bar Association, in 1861. He passed away March 26, 1921, after a short illness and was buried in Crown Hill cemetery. Public school No. 45 was named in his honor.

Center Of DePauw's Campus Life

Text And Drawing By Frederick Polley



East College is probably the best known and the best loved building on DePauw University campus at Greencastle. Because it contains Meharry Hall the student body for generations have assembled there for chapel exercises. It contains, too, the beautiful memorial organ, an honorary monument to the fourth president of the university, Dr. Thomas W. Bowman, whose administration from 1859 to 1872 covered an important period of the institution when it was known as Indiana Asbury College. Here, too, have appeared on occasion gifted artists in concert, orchestra, and recital. It houses the Home Economics laboratory, department of foreign languages, the hall of portraits of past presidents, faculty and benefactors, and besides it is the oldest building in continual use on the campus.

East College is a picturesque example of college architecture designed in the 1860s and dominates the campus scene not only from its central location but because the interesting old clock tower contains the bell that calls to chapel and to classes. A tablet on this building bears the information that here at DePauw University in 1908 was founded Sigma Delta Chi, honorary journalistic fraternity, that in the years has become of national importance in colleges and universities throughout America.

In 1884 the name of this Methodist college was changed from Indiana Asbury College to DePauw University in honor of Washington Charles DePauw, an Indiana industrialist of the time born in Salem, Ind., and a member of the Board of Trustees of Indiana Asbury College.

Frederick Polley's One-Man Show At Hoosier Gallery

By Lucille E. Morehouse

IF THE ENTIRE COLUMN, instead of only a part of it, could be given to Frederick Polley's one-man show of oil, that opened at the Hoosier Salon Gallery, State Life Building, on Dec. 1 to continue through the 15th, it would be possible to make comment on several pictures in each of the three groups, coast scenes at Gloucester, Mass., mountain landscapes in the Great Smokies, and Brown County landscapes. First recognized as an etcher, many years ago—a recognition that has helped to advancement in a wide field of work with the print medium, up to the present time—Mr. Polley began displaying small oil landscapes, several years ago, in the Indiana exhibitions. They were not in the same class with his etchings. But he evidently kept in mind the old adage, "Perseverance is a virtue." Then, three or four years ago, after a summer art excursion on the Atlantic coast, he brought home some remarkable oil paintings—coast scenes that pictured boats, docks, wide views of bay and of skies that were sunny or mist-laden. They gave promise of wide recognition of his work with brush and pigment.

The present exhibit, comprised of 21 oil paintings, includes four views of the Bay of Gloucester, with closeups of boats and coastal buildings of various types. Mr. Polley's designs are fresh and original—and that can't be said of every coast painter—as well as carefully thought out from an art standpoint. From the very start he "took to water like a duck." He seems to have no difficulty with technical problems that enable an artist to put wet water on canvas—water that reflects nearby forms and water that expresses mood when influenced and enriched in tone by surrounding color.

IT GAVE ME much pleasure to be told by Mrs. Leonidas F. Smith, director of the gallery, that Indiana's distinguished por-

trait painter, Wayman Adams (who, with his wife, has been in Indianapolis for a couple of weeks and is to spend some time in New Orleans and later in Texas) expressed himself as so pleased with the blue-toned, misty coast scene, "Putting Out to Sea," that he would like to own it.

On another wall—and it must be viewed across the gallery—is a lively interpretation of the workaday life of fisher-folk. The warm rose-red fish-house at the wharf is satisfying to one's sensitive feeling for the right shade of red as a note of contrast for the three green-hulled, one-masted boats, drawn up in a line this side the wharf. The diminutive figures of fishermen are busy on the boats. "Cape Ann

Fishermen" also has skillful painting of misty distances, as well as vigorously painted foreground. Lovely in its softened color tones, and with an artistic rhythm of line in its repeated use of the diagonals and verticals, "Gloucester Boats" impresses with its serenity and its restful mood. "Harbor at Pigeon Cove" is a happy village scene at a summer excursion point on the coast. In "Village Street, Cape Ann," Mr. Polley has done skillful painting of sunlight on cottage walls and nearby church tower.

7/29/45

Yountsville Bridge To Live Again

Text And Drawing By Frederick Polley



This pioneer covered timber bridge built over Sugar Creek, near Yountsville, Montgomery County in 1854, at present barricaded to traffic may get a new lease on life and start another century of usefulness. While it is true that it lacks a few years short of 100, and that it lists slightly to one side of center, the yellow poplar timbers and the oak pegs are in good condition and by replacing some of the iron bolts the old bridge may give sterling service for many additional decades.

The people of Crawfordsville and Montgomery County have petitioned the State Highway Commission to save the bridge and their entreaty has brought a sympathetic response. Plans are now in process to make emergency repairs by adding temporary supports and open the bridge to traffic. Additional service may keep the bridge going for a long time.

This veteran structure is one of the earliest built covered timber bridges in Indiana, and prob-

ably one of the oldest in the Middle West located on its original foundation. It is at the same time one of the few remaining examples of a "double-tunnel" covered bridge. Located a short distance west of Crawfordsville, near the pioneer village of Yountsville, the bridge spans with a single leap the deep channel of Sugar Creek 40 feet below. The ravine cut through sandstone by centuries of flood waters is one of picturesque ruggedness; a natural beauty spot of romantic interest with state park possibilities.

The town of Old Park, Me., last summer built a new covered timber bridge—for foot travel only—in a woodland park over a small brook as a memorial to their war veterans. The covered timber bridge "symbolizes the sterling qualities of ruggedness, usefulness and beauty," that for a century or more have served the community adding safety and comfort and free access between villages, well, why not preserve the Yountsville bridge as a Montgomery County memorial?

Pioneer Homestead At Lamb, Ind.

Text And Drawing By Frederick Polley



This interesting little brick house, known as the George Ash homestead, is one of the earliest brick houses erected in what is now Switzerland County, Indiana. It was built by George Ash in the latter part of the 18th century, probably in 1798 or 99. Located in the village of Lamb, high above the Ohio River, it has a splendid view of the river and the Kentucky shore.

The house is sturdily constructed of brick made from clay found in the vicinity and fired in a kiln close by that was built for this purpose. The floor joist, or sleepers, are of locust and are still in a good state of preservation. The home has been in the Ash family

through many generations and is now owned by Capt. Leon Ash, a river pilot and master, and he and Mrs. Ash have made it their home since the death of Nicholas V. Ash, an uncle, and former owner of the homestead.

Mrs. Ash writes in a letter to me that Capt. Ash comes by his love of the river because the family for generations have followed the river as a vocation. His great-grandfather, grandfather, father and uncle were river men. The ferry crossing the Ohio River from Lamb to Carrollton, Ky., was in the Ash family for over 100 years. It is still in operation but was sold some years ago to a Carrollton firm, who later sold it to McKay Brothers, the present owners.

Wayside Inn Grist Mill

Text And Drawing By Frederick Polley



This drawing of the old grist mill, a few rods west of the Wayside Inn of Longfellow's fame, was made last fall on a return from the East coast after gasoline rationing was lifted. It is located at South Sudbury, Mass., 20 miles west of Boston. We had seen it before on our many trips East, but had never made the short detour to get a close-up of the mill.

The outlook from the south showing the front gable end was more interesting but it was not so easy to show the water wheel as the view shown above. And while it was being sketched the mill grew into a likeness of our old mill at Spring Mill State Park. The caretaker had experienced some food trouble from an early breakfast, evidently, for he did not care to be interviewed. Any information about the old mill, he said, must be obtained from the Wayside Inn, up the road.

The Wayside Inn (up the road) was built in 1686, and according to tradition, was the place where Longfellow wrote some of his "Tales of a Wayside Inn." The building and grounds are now the property of Henry Ford.

A most embarrassing incident arises in connection with the view of this old mill, and I must mention it before it is discovered by one of my fans. This old mill, like the one at Spring Mill State Park, sells packages of "burrstone ground" cornmeal. On the sack of meal is a picture of the Wayside Inn grist mill and it is almost the view sketched above. My drawing shows a small foot bridge in the foreground, and the water from the mill race going over the spill-dam instead of the water wheel, which is convincing evidence, I hope, that the drawing was made "on location" and not from a meal sack.

Pioneer State Bank In Terre Haute

Text And Drawing By Frederick Polley



This picturesque portico of classic Greek Doric design attracted my interest on a recent visit to Terre Haute and I decided to make a sketch of the facade of the building with the thought that there was a news story somewhere in the background.

A brief research of material in the Indianapolis Public Library and a more extended reading of the files in the Indiana State Library brought out some interesting background history of early banking in Indiana. With the strong position of our banks today, the high plane of safety and bonded security of the funds placed in the keeping of our conservative financial institutions it is hard to believe that in the 1830s "wildcat money" freely issued from public banks was hardly worth the paper on which it was printed.

Banking was getting in a bad way and "bank money" was distrusted. But out of the failure of these early institutions arose the State Bank at Vincennes, backed and secured by the state of Indiana. This bank was authorized to estab-

lish branch banks and one of the earliest of these branch institutions was formed in Terre Haute. A group of substantial citizens organized the branch bank and elected Demas Deming its first president. This meeting was held in the old Vigo County Courthouse on Oct. 25, 1834.

Besides Demas Deming there were many other prominent businessmen elected to the board of directors. These men had the confidence of the community and safe, conservative banking made headway. A building was essential and the State Bank of Terre Haute either erected, or took over in 1834, the little Doric masterpiece of architecture shown in our drawing. Whether it was erected in 1832 or 1834 is not significant; the fact stands out that it is still standing today and is serving the community.

It is now known as Memorial Hall, or the G.A.R. Building, and houses a museum of war relics, offices of the veterans of the Civil War and Spanish-American War, and their auxiliaries.